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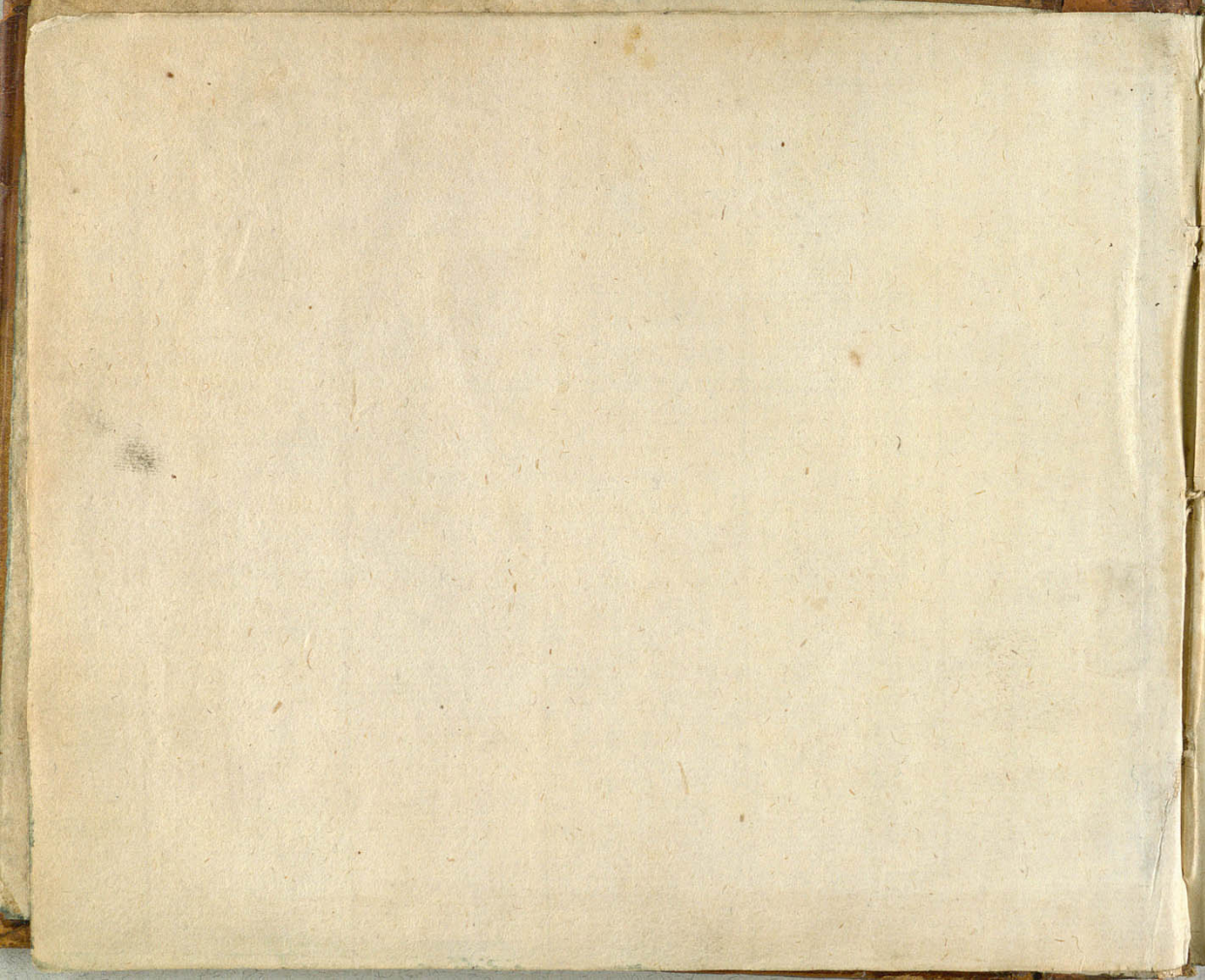
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BICINIORVM

Libri duo :

QUORUM PRIOR SEPTUAGINTA

NUMERO CONTINET AD SENTENTIAS

Evangeliorum anniversariorum.

à

SETHO CALVISIO MUSICO

decantata.

Posterior verò Nonaginta, tam cum textu quàm sine textu, à præstantissimis Musicis concinnata.

Omnia ad usum Studiosorum sese in hac arte exercentium & oblectantium accomodata & edita.

Studio & opera ejusdem Autoris.

Vox superior.

LIPSIÆ, Curante JACOBO APELIO Bibliopol.

Anno M.DC.XII





Prudentissimis, integerrimis & honestis Viris:

Dn. HIERONYMO BREHMIO, Sena-
tori Reipubl. Lipsiensis selecto, &c.

E T

Dn. IOHANNI VVERCHAV, Civi ejus-
dem Reipubl. præcipuo.

D. D. Patronis, fautoribus & amicis suis.

S. D. P.



MNES CREATURAS, PRUDENTISSIMI
& integerrimi Viri, non tantum, quæ vel sensus,
vel rationis usurpatione excellunt: sed etiam
quæ his omnino destituuntur, Musicâ affici &
moveri veteres crediderunt, Inde enim Poëtæ Or-

A 2

phecum

BICINIORVM

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A 2

phæum

DEDICATIO.

pheum & alios, quando fides in Cithara blanè impulissent, & vocem simul explicassent, rupes & nemora traxisse faciunt. Et Cicero saxa & solitudines voci respondere. bestias etiam immanes cantu flecti & consistere in oratione pro Archia affirmat. Quæ Virgilius eleganter, ut alia omnia, in Sileno expressit, cum inquit;

*Tum verò in numerum Faunosq; erasq; videres
Ludere; tum rigidas motare cacumina quercus.
Nec tantum Phebo gaudet Parnassia rupes,
Nec tantum Rhodope miratur & Ismarus Orphea :
Quantum omnis mundus gaudet cantante Sileno*

Et quidem cur reliquæ res creatæ cantu afficiantur, ratio in obscuro est. Plato quidem hanc afferre non dubitavit, quod cœlestis anima, qua mundus & omnes creaturæ fovetur, ex Musica originē sumserit: Sed quàm verè, ipse viderit. Homines verò Musicâ delectari, mirum non est. Nam cum duplex sit

D E D I C A T I O.

fit voluptas; alia corporis, alia animi, quarum illa sensibus, hæc verò intellecto percipitur, utriusque oblectatio in cantu audito simul sentitur. Auditus enim sonos syaves & blandos, quibus jucundè permulcetur, percipit, & ad animum dimittit: Mens verò numeris delectatur, proportionēs notat & judicat. Præclaræ etiam sententiæ, modis & numeris illis Musicis animatæ, ardentius in animos & corda hominum penetrant, & solidius infiguntur. Unde fit, ut qui suum studium in prima ætatis florē in hac arte discenda posuerunt, ab ea nullo modo, vel voluptatibus, vel graviorum rerum laboribus penitus avocari possint: Sed eā potius, ut laborum suorum condimento; in gravioribus rebus administrandis, & vitæ suæ incommodis tolerandis feliciter utuntur, eam amant, magnificiunt & in perpetua ejus usurpatione consenscunt. Quod cum & mihi vsu veniat, inter alia Musices exercitia, insignes has Evangeliorum anniversariorum sententias, & a-

D E D I C A T I O.

mor erga hanc artem inflammatus, & amicorum cohortatione,
 præcipuè Reverendi & Clarissimi viri D. CORNELII
 BECCERI, Theologi eximij, cujus memoria sit in benedi-
 ctione, voce incitatus, binis vocibus decantare volui, tum ut
 me exercerem, &, ut esset quo exercitiores, si liberet, quovis
 tempore se oblectarent, & meæ disciplinæ commissos in hac
 arte instituerem. Eas ante decennium, vestro parenti & so-
 cero, Dn. HIERONYMO BREMIO senatori hujus urbis pru-
 dentissimo, piæ memoriæ, multas ob causas dedicaram, tum
 in primis, quod Musicam hanc artem in delicijs haberet,
 quam ab ineunte ætate didicerat, & in qua exercitatione, usu,
 judicioque tantum valebat, quantum vix alius, & quod Mu-
 sicæ deditos charos haberet, omniq; studio & ope eos & sub-
 levaret & ornaret. Iam vero cum exemplaria illa sint distracta,
 & ex usu juventutis futurum judicetur, si iterum edantur, non
 tantum mea illa bicipia iterum sub incudem revocavi: sed & præstan-

D E D I C A T I O.

præstantissimorum artificum in hac arte bicinia selectissima nonaginta numero, tam cum textu, quam sine textu, (quæ artificum scitu fantasie indigitari solent) collegi, & ad usum studiosorum sese canendo oblectantium accomodata, cum meis conjunxi, ut integrum quasi corpus Biciniorum extaret, quod copiâ, varietate & delectu cuilibet satisfacere posset.

Vobis verò, Prudentissimi, & integerrimi Viri, Patronis, fautoribus & amicis meis honorandis eadem jam dedicare volui, quod æquissimum esse censerem, ut munusculum hoc in eadem familia maneret, cui quondam dicatum fuerat, & ut, quemadmodum bonorum Parentis & soceri vestri hæredes fuistis: ita hoc etiam munusculum eosdem hæredes sequeretur: tum quod ambo Musicæ studio etiam delectamini, & scholam nostram non tantum favore & benevolentia singulari complectimini; Sed etiam liberalitate & sumtu

DEDICATIO.

non vulgari eandem sublevatis. Officiosè igitur à vobis
peto, ut hoc meum qualecunque studium & operam boni
consulere, vestro favore comprobare, & benevolentiam,
qua me meosque fovetis, perpetuam esse velitis. Vos, ve-
stramque familiam DEO Opt. Max. commendo. Lipsiæ in
ipsis ferijs Natalitijs Christi, Anno 1612.


V. V. A. A.

Deditus

*Setbus Calvisius ad D.
Thomam Cantor.*

In Bicinia Sacra SETHI. CALVISII.

Ad Lectorem Epigramma.

Acra dum Vocum præfenti castica libro
Ulibus eduntur, Lector amice, tuis.
Ne quid vile putes, auctori gratia ut absit,
Parvum opus, haud inidem nullius artis opus.
Censura artificum, pro nobis, æqua loquetur,
Auribus, ut tentes, stabit & illa tuis.
In sacro labor est, nulla huic lascivia Musæ,
Aptantur gravibus seria verba modis.
Uttere dum cordi sacra sint, & lude decenter,
Pomenta invenies, quod pietatis alat.
Non opus in multos partiri hunc fortè laborem,
Perficiuntur, vix tibi juncta Chorum.
Sic Seraphinorum Symphonica Musa bicentrix,
Quam pius Amosides auribus hausit, erat.
Det Deus ut servet rectos Ars nobilis usus;
Autorem hunc laudisospitet atq; suæ.

Vincentius Schmuck S. Theol. D. & Professor.

Dona

Dominica prima Adventus.

Ad Fonicum.

O si anna in Excelsis,

ij.

ij.

ij

Benedictus

ij.

quivenit, cnedictus

ij

qui ve-

ait, Benedictus, qui venit

Benedictus

ij

ma nomi-

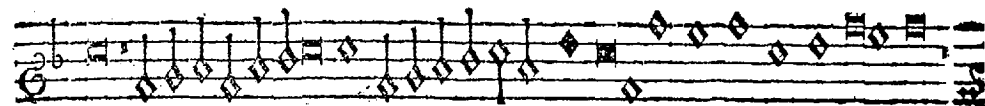




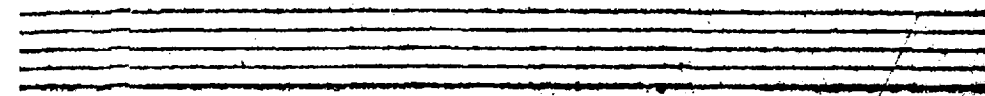
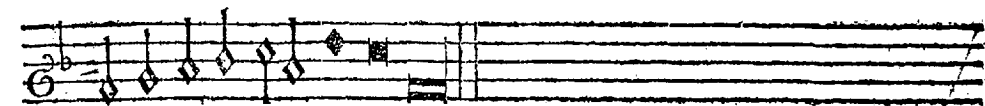
ne in nomine Domini ij, ij ij



Domini ij ij

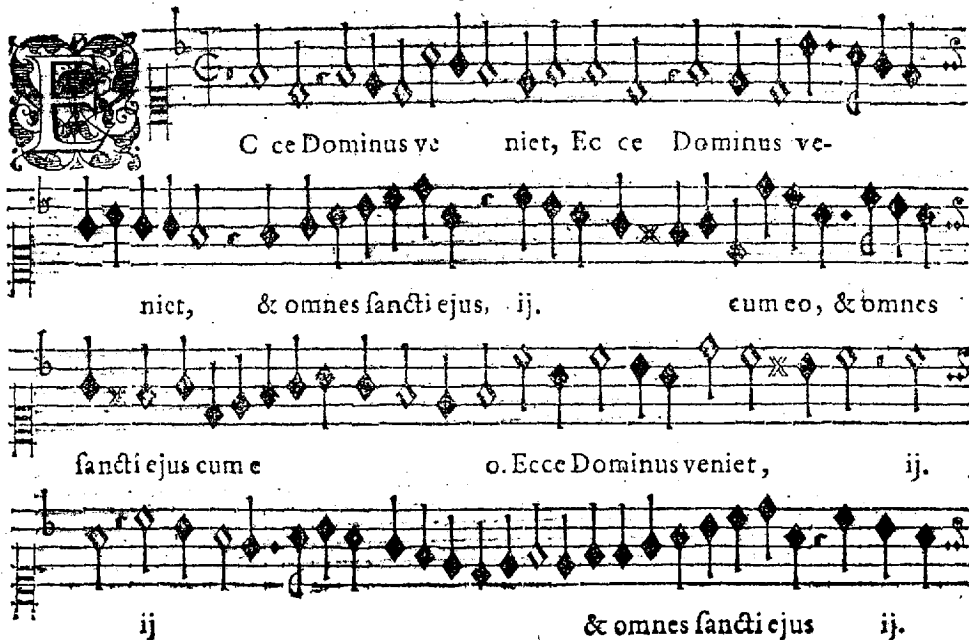



Hosianna in excelsis. ij ij.

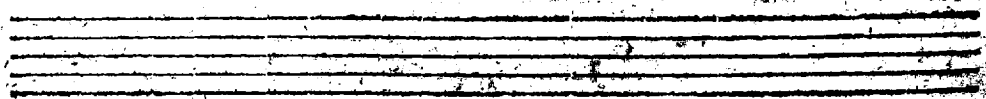
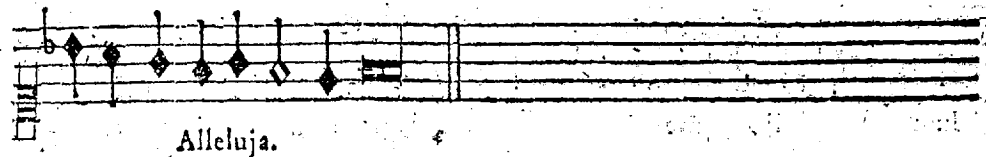
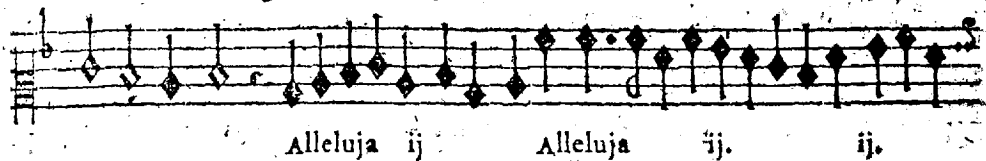
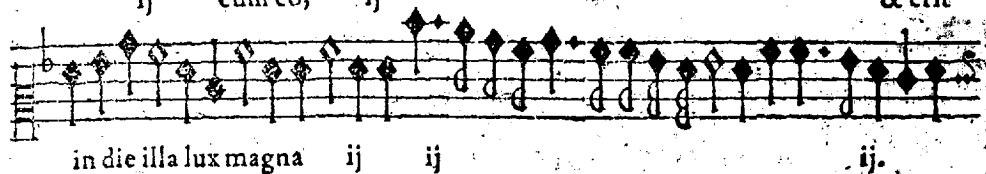
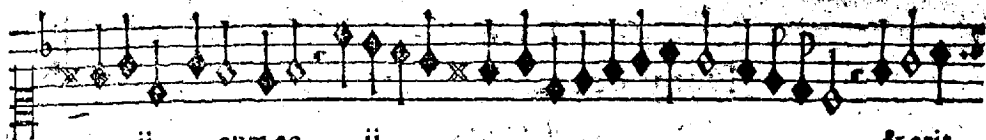


I I.

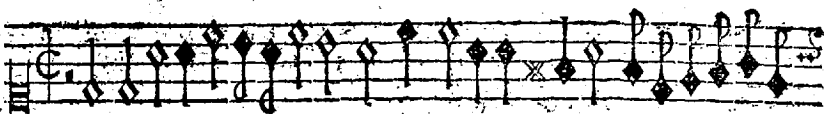
Dominicâ Secunda Adventus.

Ad Hypojonicum.


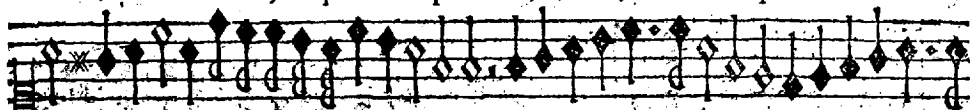

 C ce Dominus ve niet, Ec ce Dominus ve-
 niet, & omnes sancti ejus, ij. eum eo, & omnes
 sancti ejus cum e o. Ecce Dominus veniet, ij.
 ij. & omnes sancti ejus ij.



Dominica tertia Adventus.

Ad Dorian.

Ic est, de quo scri ptum est, Hic est, Hic est, de quo scri-



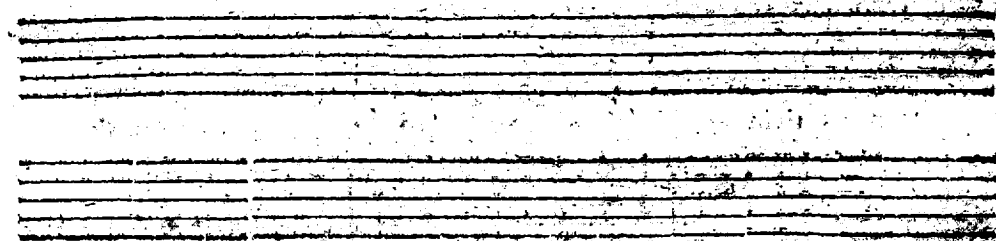
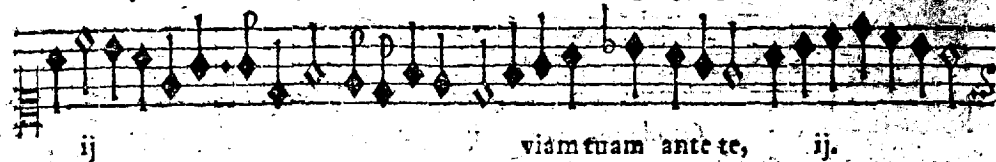
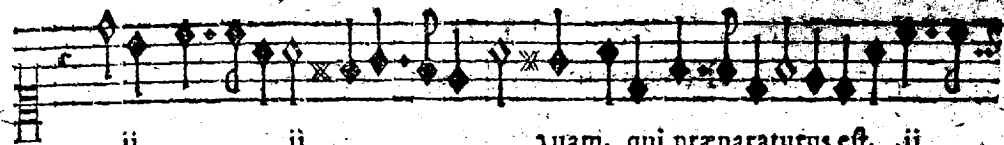
ptum est, de quo scriptum est, Ecce, ego mitto angelum meum, ego mitto ange-



lum ij me um angelum me um, an-

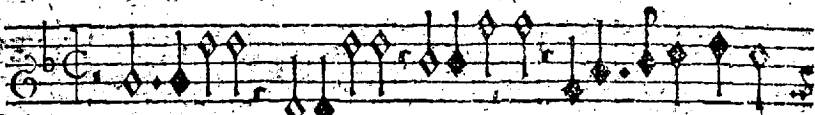


te faciem, ij, ij tu am, ante faciem.

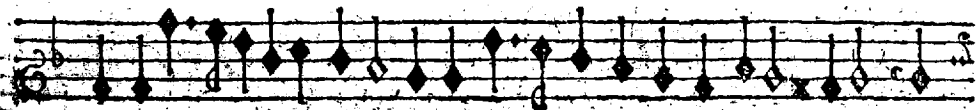


Dominica quarta Adventus.

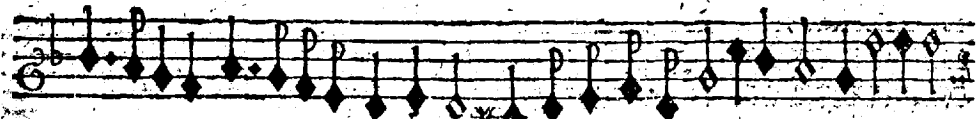
Ad Dorian.



Ox clamantis ij. ij. claman



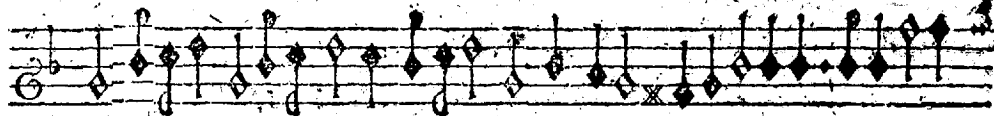
tis ij. in deserto ij. cla-



man tis in deser to in deserto: Præpara-



te, ij. ij. præparate ij. viam Do mi



no, pręparate ij. viam Domino. Rectas facite,



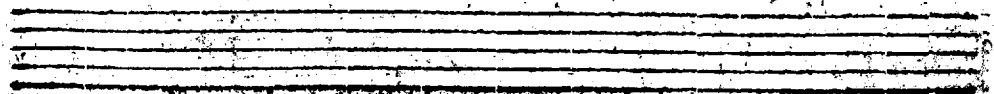
ij. se mitas semitas eius, semitas semitas ij



ij ij ejus, semitas semitas




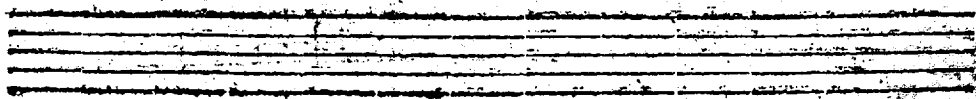
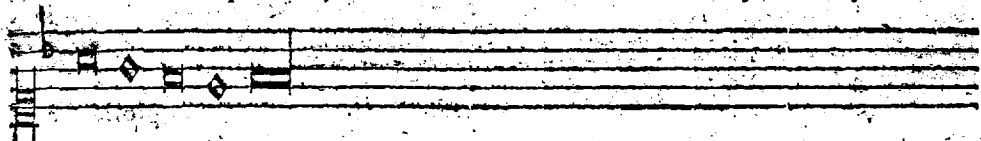
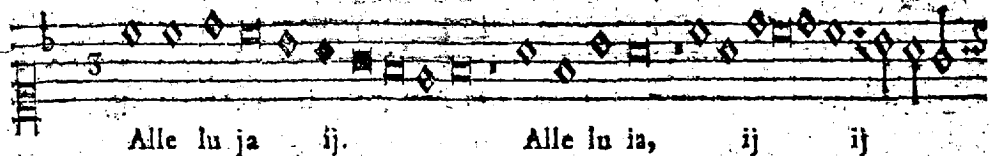
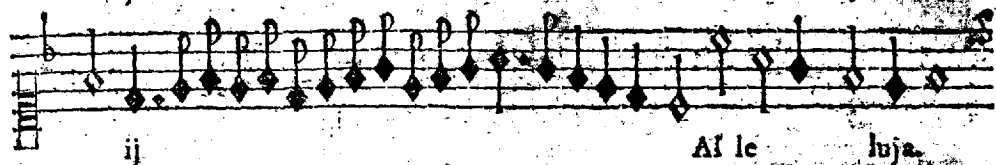
eius, semitas se mitas ejus ij.



In festo Nativitatis CHRISTI.

Ad Hypoionicum.


 Uer natus est no bis, Puernatus est no bis,
 li. li. & fi lius
 & fi lius li.
 et datus est nobis



Alterum de Nativitate CHRISTI.

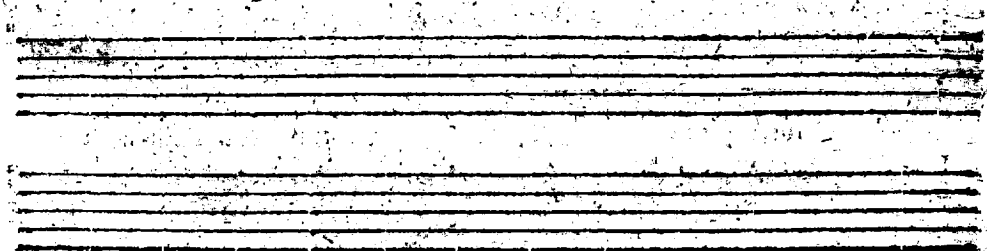
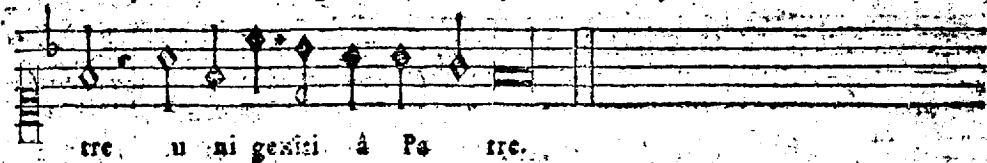
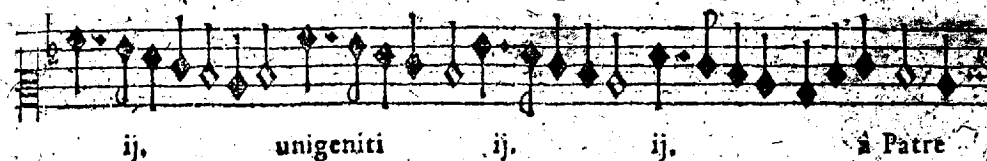
Ad Hypojonicum.

Verbum cae ro factum est ij. & ha bi-

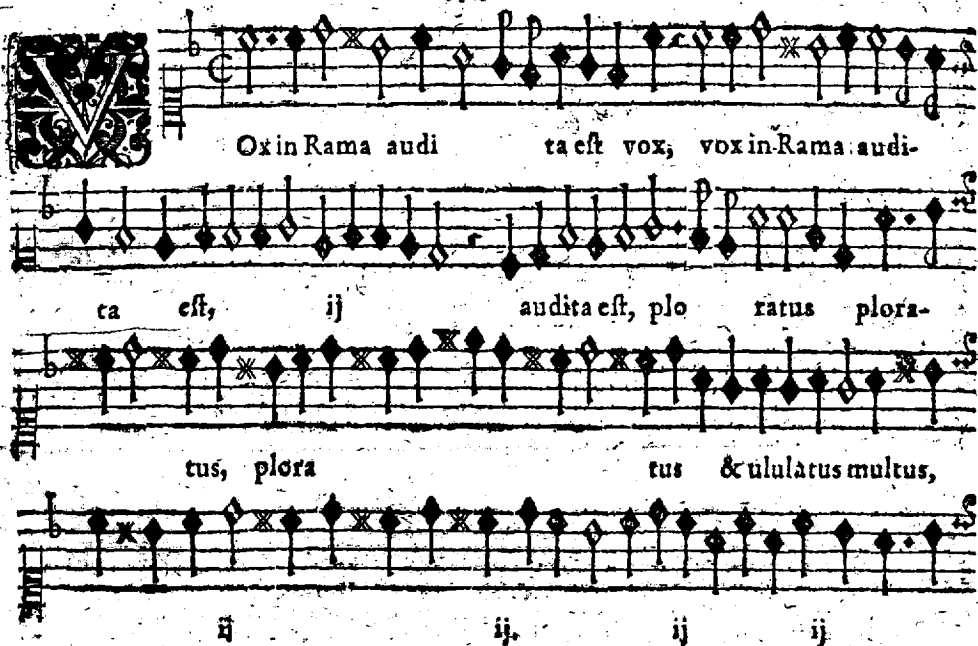
ta vit & ha bi ta rit & ha bi ta vit in nobis ij,

& vidimus & vidimus ij. gloriam e-

jus gloriam e jus ij e jus gloriam ij. e-



De Innocentibus.

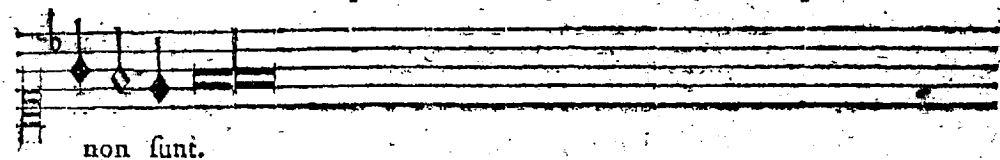
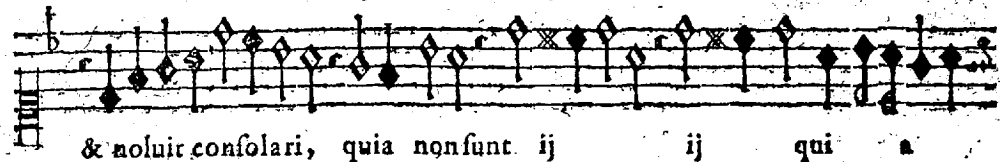
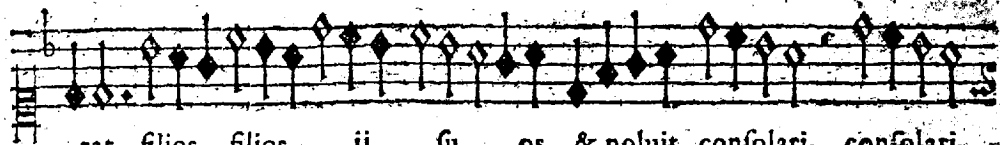
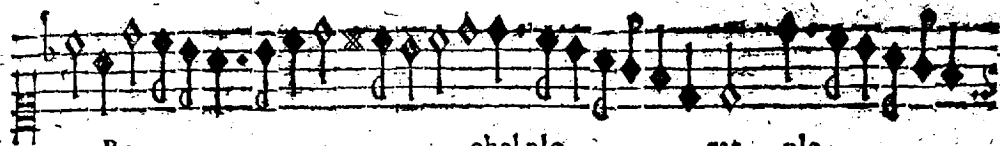
Ad Hypojonicum.


Ox in Rama audi ta est vox, vox in Rama audi-

ta est, ij audita est, plo ratus plora-

tus, plora tus & ululatus multus,

ij. ij. ij. ij.



VIII.

Die Circumcisionis Domini.

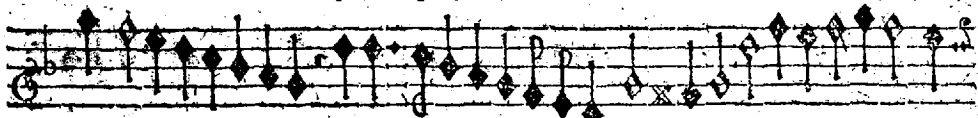
Ad Dorian.



Als alte Jahr vergangen ist.

is.

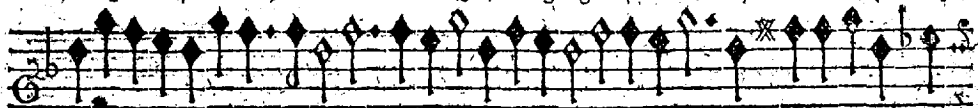
Das alte Jahr vergangen ist/



is.

Das alte Jahr vergangen ist/

wir danken dir Herr Jesu



Christ/

is.

daß du uns in so grosser gfar/

is.

bewah



ret hast viel zeit und Jahr/ viel zeit

und Jahr.

Wir bitten



dich ist ewigen Sohn / des Vaters in dem höchsten Thron / du wollest du



wollest dein arme Christenheit

ist

dein arme Christenheit / bewahren



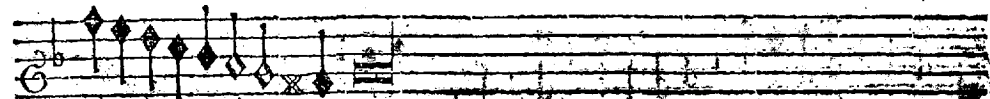
ferner allezeit

ist

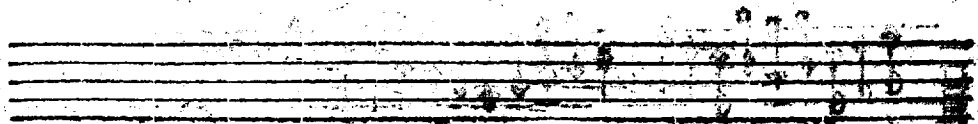
bewahren ferner allezeit /

ist

fer



wahren ferner alle zeit.



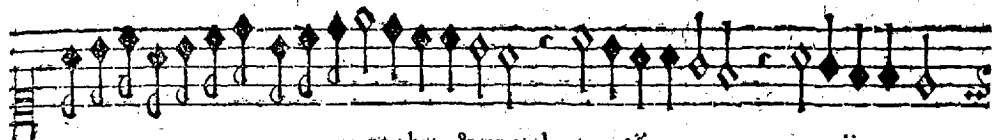
C

LX Die

I X,
Die Epiphanias.

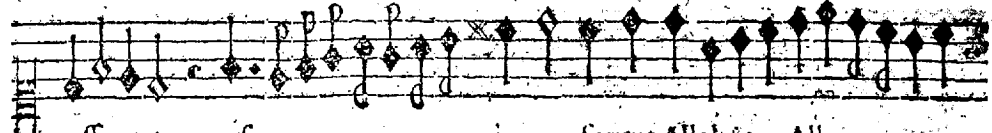
Ad Dorian.

Reges de Sa
ba veniunt, Reges de Saba
ij ve niunt reges de Saba ij
ve niunt, aurum, aurum,
ah rum ij au-



rum, thus & myrrham, ij

ij



offerunt

of

ferunt Alleluja Alle-



luja, Alle

luja, ij

ij

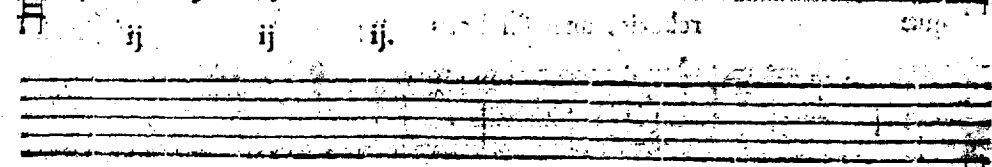
ij



ij

ij

ij.

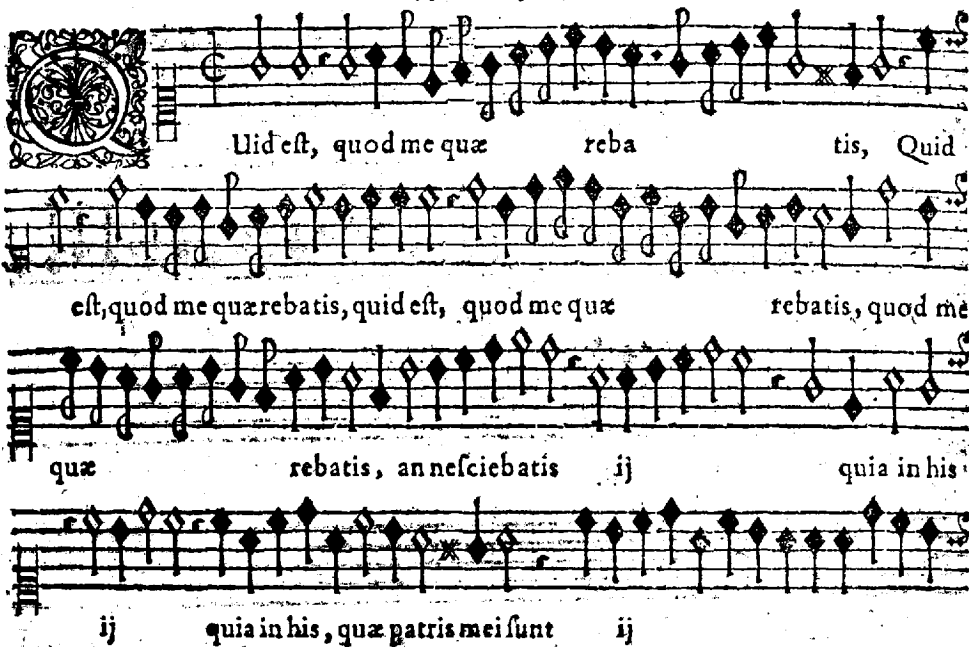


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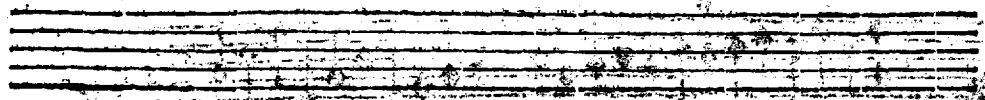
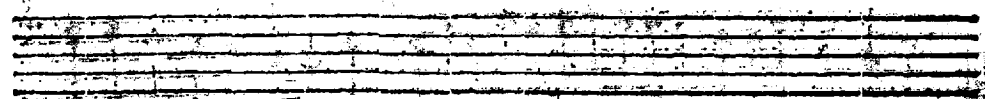
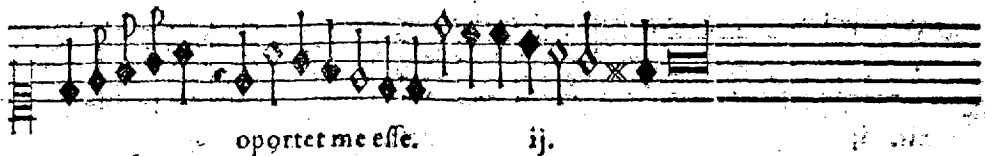
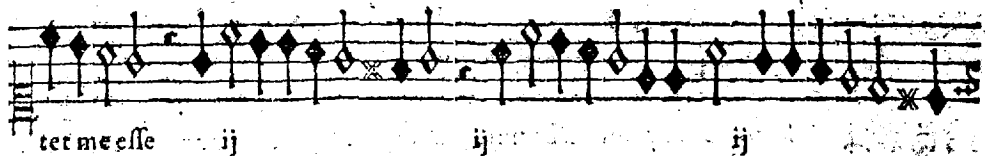
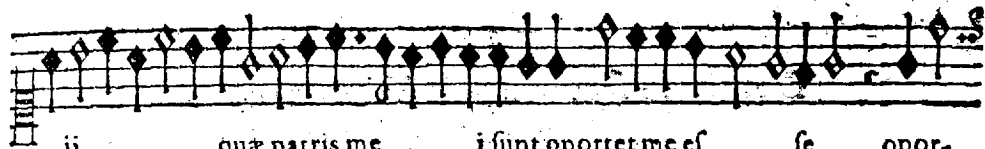
X. Domi-

X.

Dominica prima post Epiphanias.

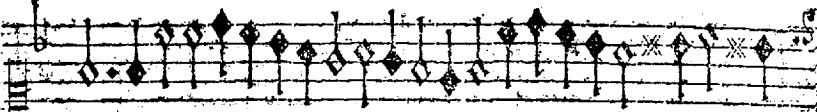
Ad Hypomixolydium.


Uid est, quod me quæ rebatis, Quid
 est, quod me quæ rebatis, quid est, quod me quæ rebatis, quod me
 quæ rebatis, an nesciebatis ij quia in his
 ij quia in his, quæ patris mei sunt ij




Dominica secunda post Epiphanias.


Ad Hypojonicum.


 nis homo primum bonum vinum ponit, primum bonum vinum po-


 nit. ij


 & cum in ebriati


 ij


 fuerint, tunc id, quod deterius est, deterius est, tunc id, tunc id, quod de-


 terius est, deterius est, ij

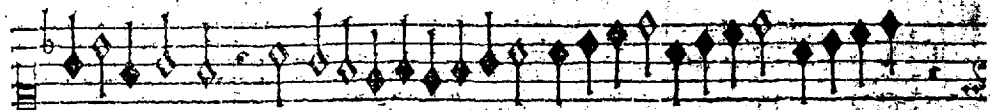

 ij


 Tu autem, ij


 ij fer-



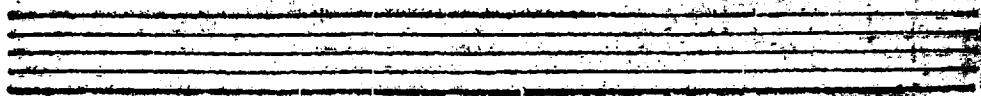
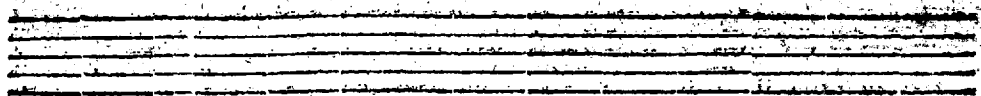
va sti, ferva sti ij ij bonumvi



num, bonum vinum, ij usq; adhuc, usq; adhuc ij [ij]



usq; adhuc, adhuc adhuc. ij ij



X I I.

Dominicâ tertiâ post Epiphanias.

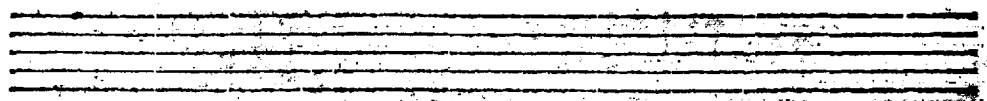
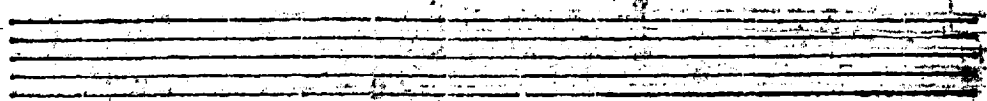
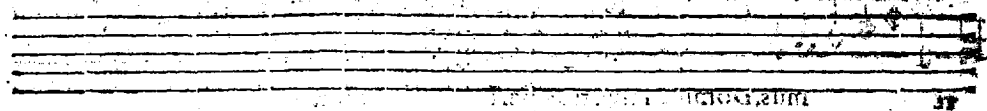
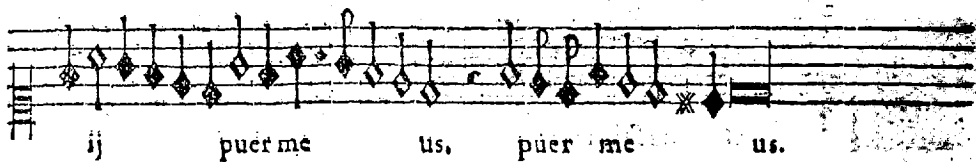
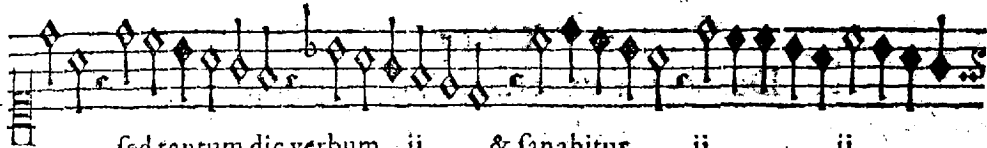
Ad Dorian.

Domine, Domine, Domine, ij ij ij

non sum dignus, non sum dignus ij ij ut in-

tres, ut intres ij ij ij sub tectum me um,

sub tectum, sub tectum meum sed tantum dic verbum, ij ij



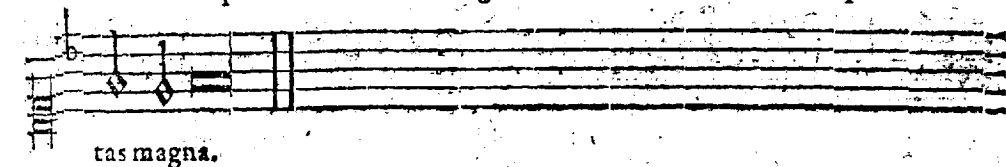
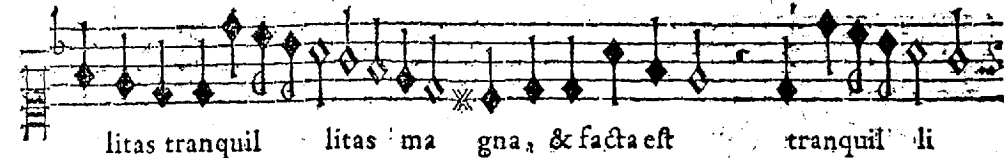
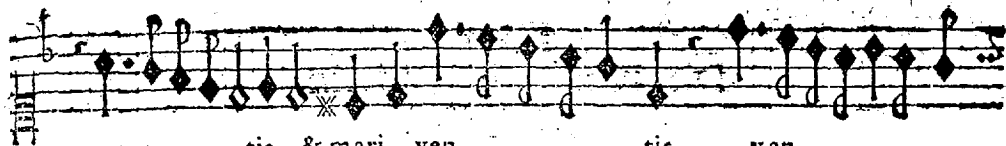
XIII. Do.

XIII

Dominicâ quartâ post Epiphanias.

Ad Hypojonicum.

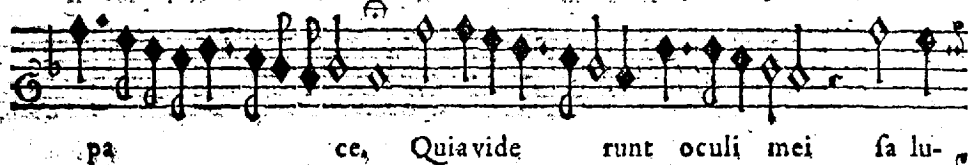
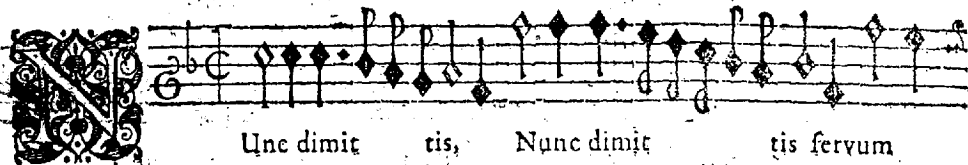

Omi ne salva nos ij peri mus pe-
 ri mus, Domine salva nos, peri mus. ij
 ij & fur gens, ij & fur-
 gens imperavit, imperavit ven- tie, ven- tis.

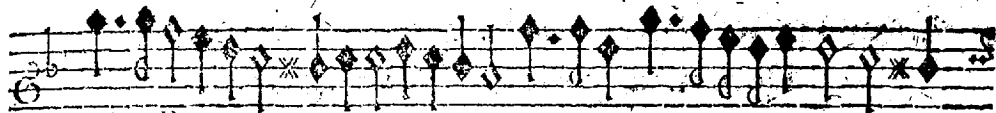


X I V.

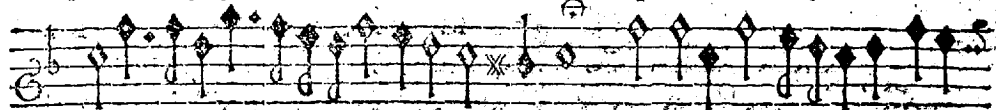
Die Purificationis Mariæ.

Ad Ionicum.

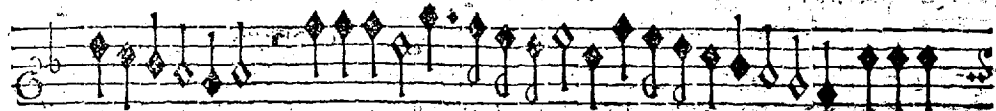




omnium populo rum, antefaciem omnium po pulo-



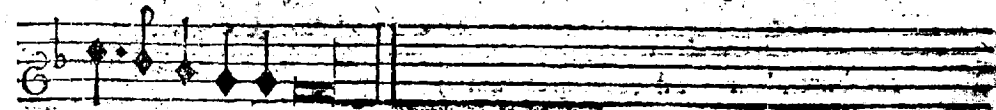
rum, omnium po pulo rum. Lumen adre ve la ti-



onem gentium & gloriam ple bis tu æ Israël, & glori-



ara ij ple bis tu æ Israel ple bis tu-

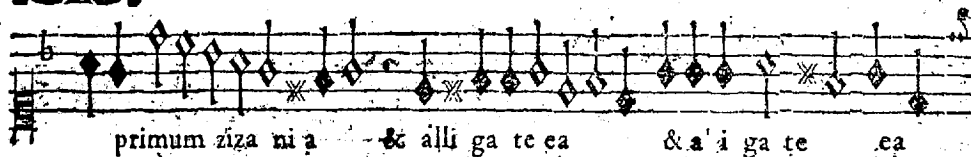
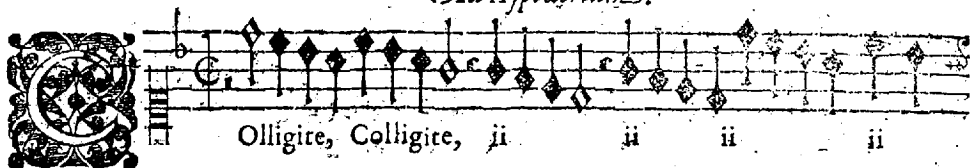


æ Isra el.

D

XV. Domi-

Dominica quinta post Epiphanias.

Ad Hypodorium.

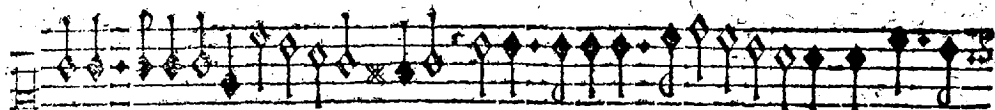
Triticum

Triticum autem meum Triticum Triticum
autem meum congregate, congregate, in in
horreum meum, in horreum meum, in horreum meum.

X V L
Dominica Septuagesimæ.

Ad Hypomixolydium.

Ol le, tolle, tolle quod tuum est, tolle, ij ij quod tuum
est, tolle, ij ij ij quod tuum est, & a bi & a-
ij an non licet mihi quæ volo facere, ij
ij in rebus meis? an oculus tuus malus est,

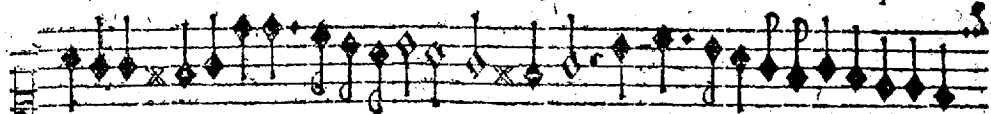


an oculus tuus ma

lus est,

ij

quod e-

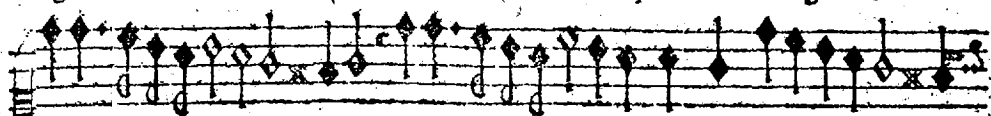


go bonus sum?

ij

quod e

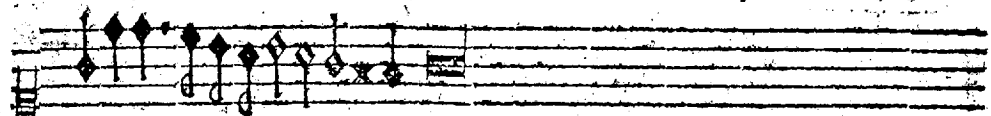
go bonus sum?



ij

ij

ij



quod e

go bo nus sum?

XVII.
Dominicâ Sexagesimæ.

Ad Hypomysordium.



Obis datum est, vobis datum est ij nosse mysteri-

a regni Dei, nosse mysteria regni Dei, ij ij

nosse, nosse mysteria regni Dei i cæteris autem

per parabolas, cæteris autem per parabolas, per parabolas ij

evi-

ut videntes non videant, ut videntes non videant, ij &


audientes, non intelligant: & audientes ij non intelligant,

& audientes, & audien tes ij non intelligant,

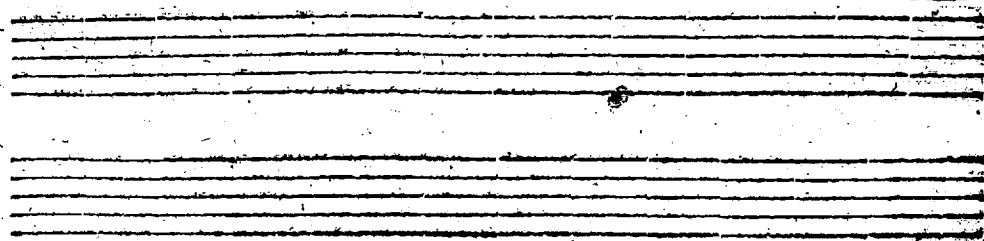
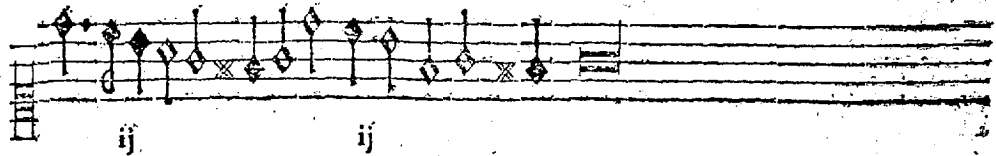
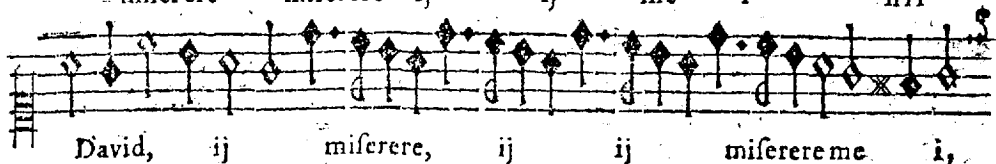
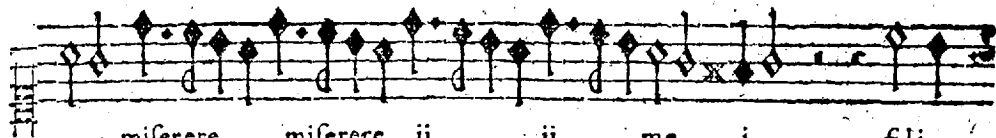
non in tel li gant.

XV III
Dominica esto mihi.

Ad Hypomixolydium.



Q U i praî ban, qui praî bant ij
in crepabant, inerepabant ij cœcum, ut tace
ret Ipse verò multo magis clama bat, di
c ens, clama bat, dicens: fili David, fili Dávid, ij



XI. X.

Dominica Invocavit.

Ad Dorian.



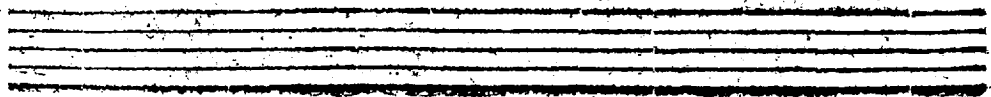
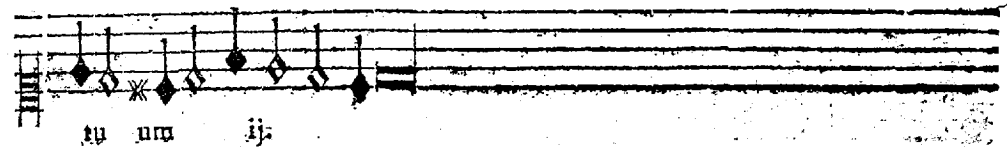
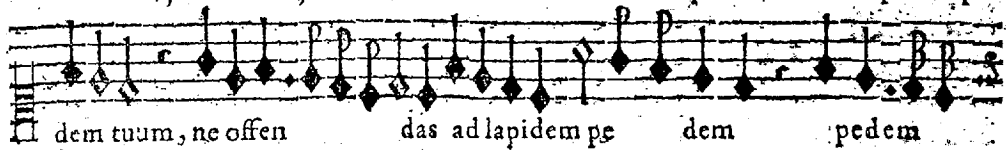
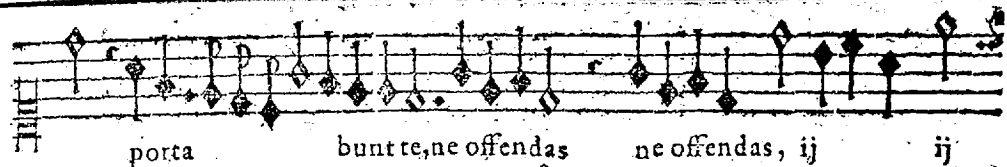
Ngelis suis manda vit de

te manda vit ij de te manda vit de te, ut custodi-

ant, ut custodiant te, in omnibus ij vi is tu is,

in manibus, in manibus portabunt te, in manibus portabunt te, ij

porta-



Dominica Reminiscere.

Ad Dorian.

D Ixit Iesus mulieri Cana nea mulieri ij

Cana nea mulieri ij Cana nea:

O mulier, O mulier, ij ij ij magna est magna

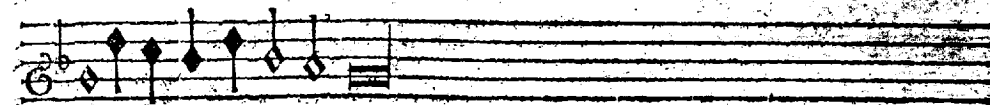
est ij ij f dcs tua, magna est ii f.



des, tua, magna est ij fides tu a, fides tu a, Fiat



ri bi sicut vis, fiat ri bi sicut vis, ij fiat tibi, fiat ri bi sicut



vis, ij

XXI. Domi

E

XXI. Domi

X X I
Dominica Oculi.

Ad A Eolium.



Beatus venter, qui te porta- vit, qui te portavit,

ij

ij

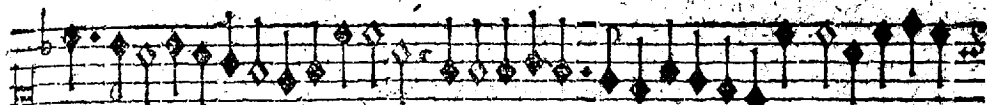
& u be-

ra, ij quæ luxi-

sti, quæ luxi-

ti, imò, imò beati qui audiunt verbum Dei: Beati qui

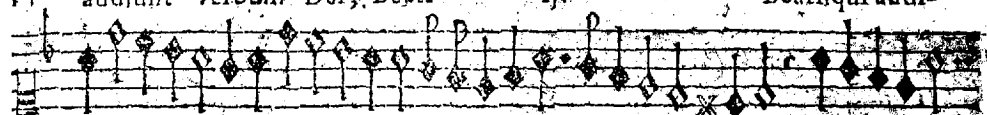
audiunt



audunt verbum Dei, Beati

ij.

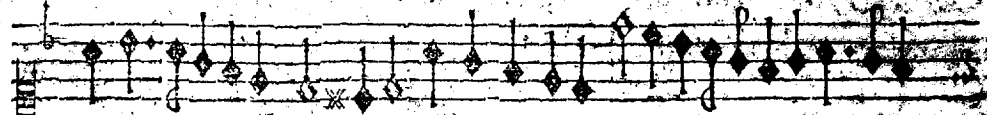
Beati, qui audi-



unt verbum Dei, verbum Dei, ij

ij

&



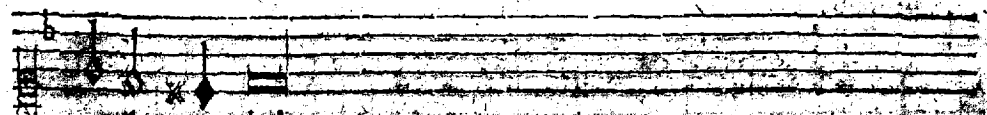
custo diunt il

lud &

eustodiunt,

& eustodi

unt



il

lud.

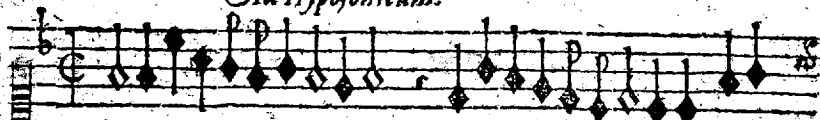
E

2

xxii. De

X X I I.
Dominica Lætare.

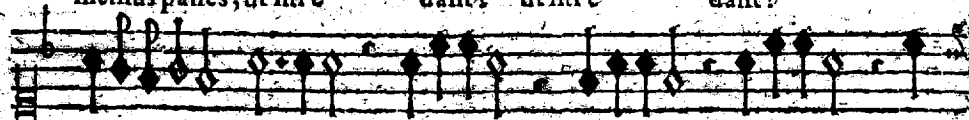
Ad Hypoionicum.



Nde sume mus panes, ut istie dant, unde su-



memus panes, ut istie dant? ut istie dant?



Domine, est puer hic, ij ij qui



habet quinque panes ij qui habet, qui habet quinque panes quinque panes.



panes hordeaceos ij

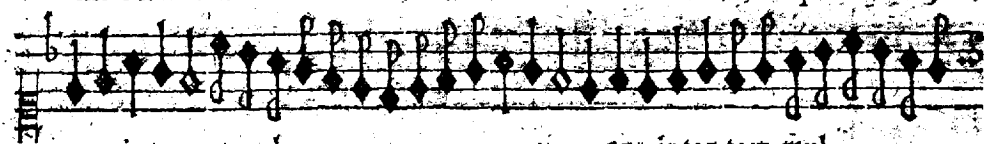
& duos pisees, ij

sed quid hoc



inter tam mul-

tos, sed quid hoc ij



inter tam mul

tos, inter tam mul-

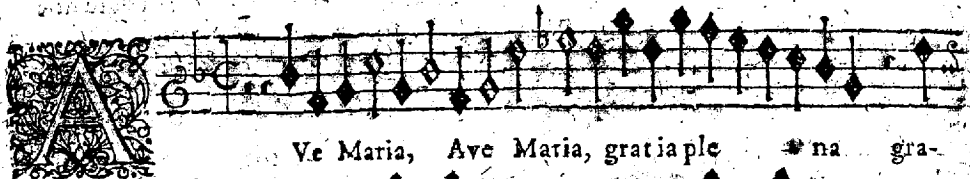


tos.

X XLII

In Feste Annuntiationis Mariæ.

Ad Dorian.



eribus,

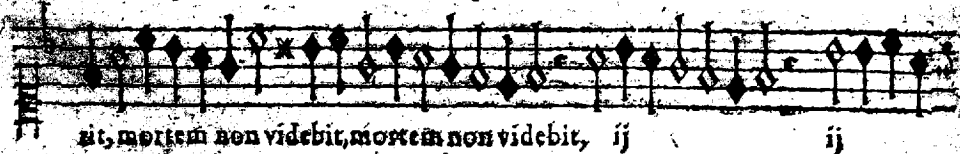
eribus in mulie ribus, benedi ctu tu, ij.

ij be nedi ctu tu, in mulieri bus in

mulie ribus, ij

X X I V.
Dominica Iudica.

Ad Hypofonicum.



Handwritten musical score on three staves. The notation consists of diamond-shaped notes on a five-line staff, with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff contains the lyrics "ij in æter num, in æter-". The second staff contains "num, in æter-". The third staff contains "num." and ends with a double bar line. There are two empty staves below the third staff.

ij in æter num, in æter-

num, in æter-

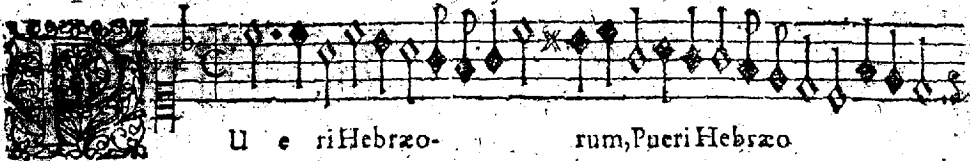
num.

XXV. Domi

XXV.

Dominica Palmarum.

Ad Mixolydian.



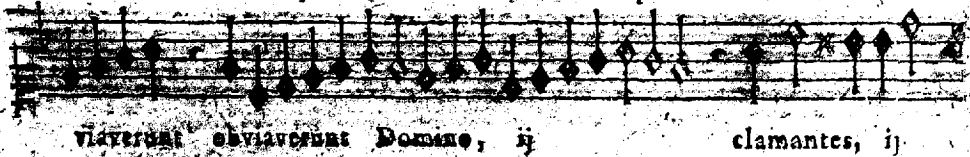
U e ri Hebrzo- rum, Pueri Hebrzo



rum, Pueri, pue ri He br zo rum, ij

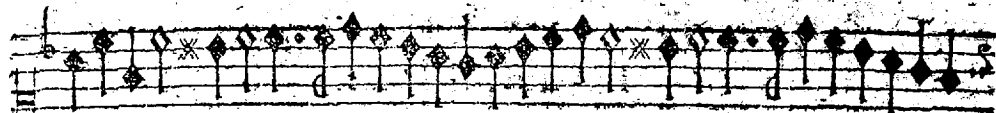


tollentes ramos ij tollentes ramos pal marum, ob

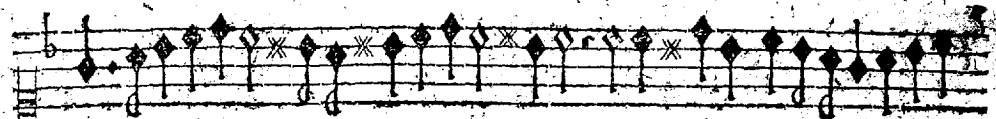


viaverunt obvenerunt Domino, ij clamantes, ij

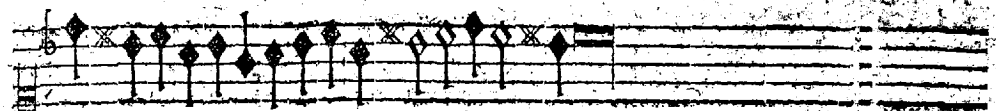
& di



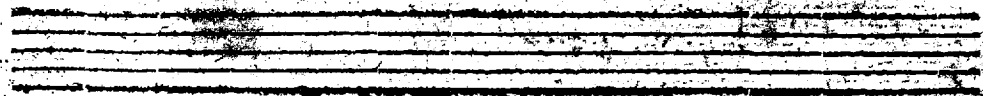
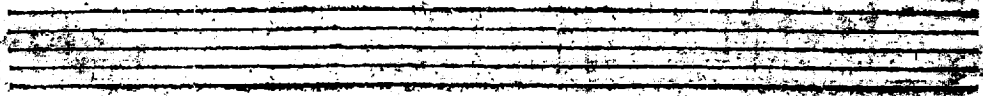
& dicentes: Ho sianna in excel sis, Hosanna in excel-



sis, Hosanna in excel-



sis.



In Feslo

XXVI.

In Feste Paschatos.

Ad Hypodarium.

The musical score consists of four staves of music. The first staff begins with a large, ornate initial 'C' in a square frame, followed by a treble clef and a common time signature 'C'. The lyrics 'Hristus, resur-' are written below the first staff. The second staff continues the melody with the lyrics 'gens, Christus resur-'. The third staff has a 4/5 time signature and the lyrics 'gens ex mortuis, ex mortuis, jam non mori-'. The fourth staff continues the melody with the lyrics 'tur, jam non moritur, ij'. The music is written in a style typical of early printed books, with diamond-shaped note heads and a single line of music per staff.

Hristus, resur-

gens, Christus resur-

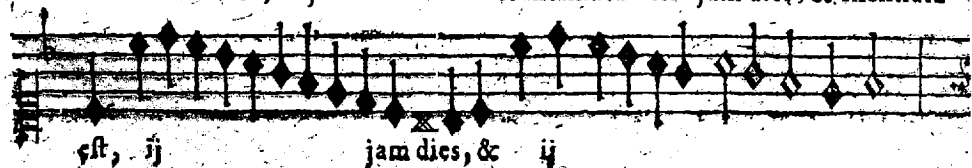
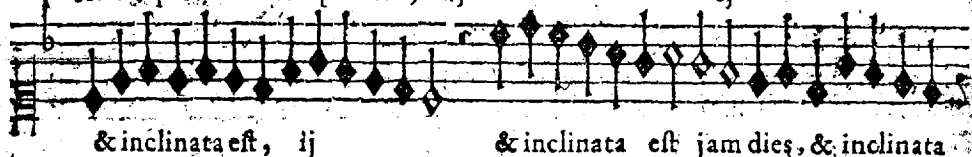
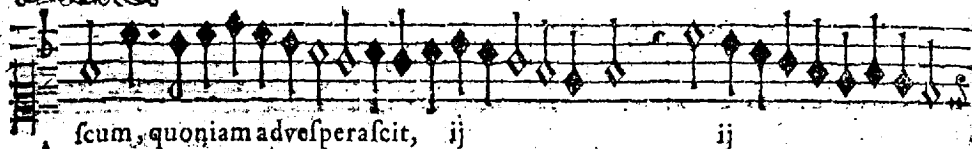
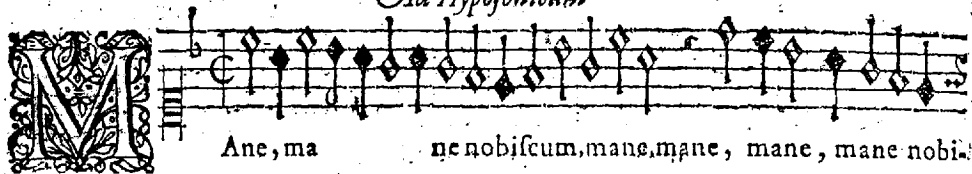
gens ex mortuis, ex mortuis, jam non mori-

tur, jam non moritur, ij

mors illi ultra, mors illi ultra non dominabitur, non dominabitur,
iſ iſ non domi na bitur, Al-
le luia, Alleluja iſ iſ Al le-
luia, iſ iſ iſ iſ

XXVII;
Feria secunda Paschatos.

Ad Hypojonicum



moT.IVXX

Alleluja,

Alleluja, Alleluja, ij ij Alleluja. ij

ii Alleluja ij ij ij ij ij

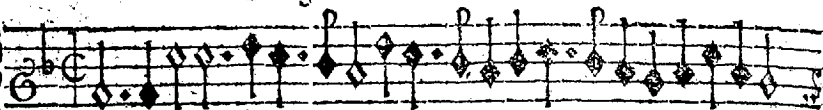
ij

The image shows a handwritten musical score on three staves. The notation is in a single system with a common time signature. The notes are written in a stylized, somewhat irregular hand. The lyrics are written below the notes. The first staff has the lyrics 'Alleluja, Alleluja, ij ij Alleluja. ij'. The second staff has the lyrics 'ii Alleluja ij ij ij ij ij'. The third staff has the lyrics 'ij'. The score ends with a double bar line and a repeat sign.

X X V I I I

Dominica Quasimodogeniti.

Ad Tonicum.



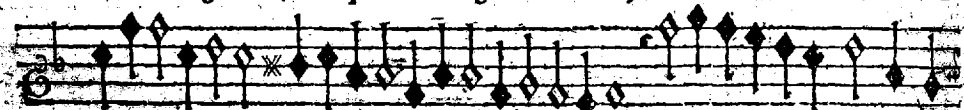
Tetit Jesus in medio, in medio disci pulorum suo-



rum, stetit Jesus in medio, in medio discipulorum su orum & dixit:



Pax vobis ego sum, pax vobis ego sum, i nolite, nolite



te, i timere, nolite, nolite timere, quia ego ipse sum i

qua



quia ego ipse sum, quia ego i

ipse sum, Alle-



luia, Alle

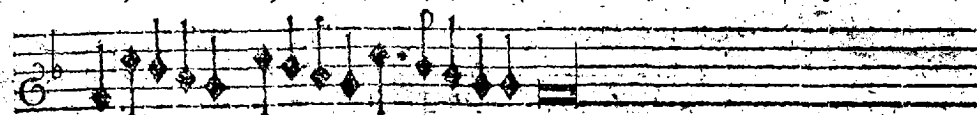
luja

ij

ij

ij

ij



ij

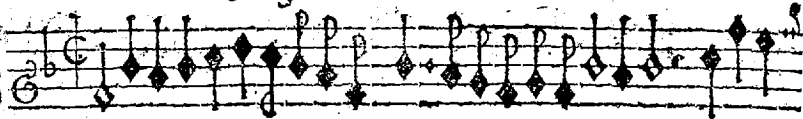
Alleluja

ij

X X I X.

Dominica Misericordias Domini.

Ad Tonicum.



Ich bin ein guter Hir-

te/ vnd erken-



ne die meinen / vnd erkenne die meinen/

ij

vnd



bin bekand den mei-

nen/

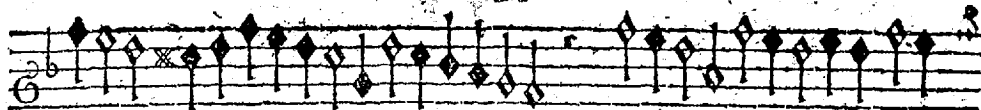
wie mich mein Vater kenne/ vnd ich ii ken-



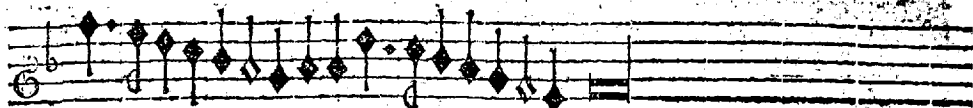
ne dem

Vater/ wie mich mein Vater kenne/ vnd ich/ vnd ich ken-

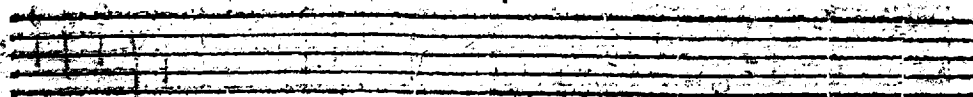
den



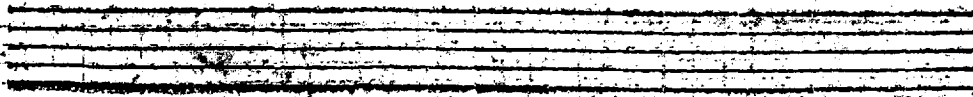
ne den Vater/vnd ich lasse mein Leben für die Schafe/vnd ich lasse/ ij mein Leben



für die Schafe/mein Leben für die Schafe.



de Longo, 1992



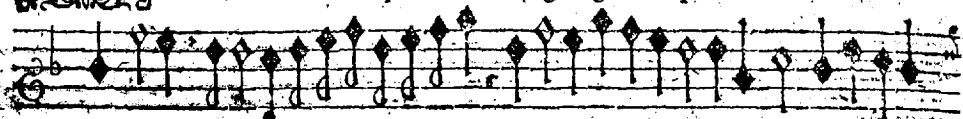
X X X.

Aliud Dominica Misericordias Domini.

Ad Tonicum.



Go sum pa stor, ego, ego sum pa-



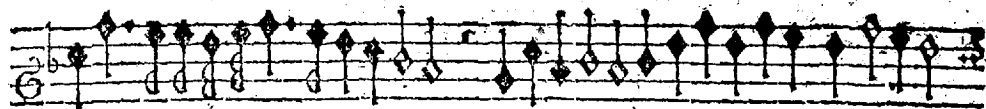
stor bo nus, & cognosco oves meas, & cognosco oves



me- as, & cognoscor, & cognosco à meis,

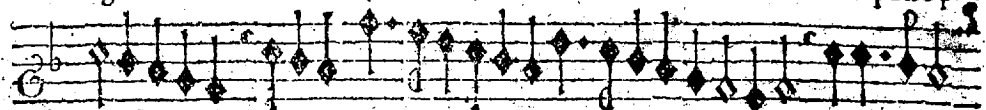


sicut me novit Pa ter, sicut me novit pater, ita & ego novi, ita & e-
go novi



go no

vi patrem, & animam meam & animam meam pono pro

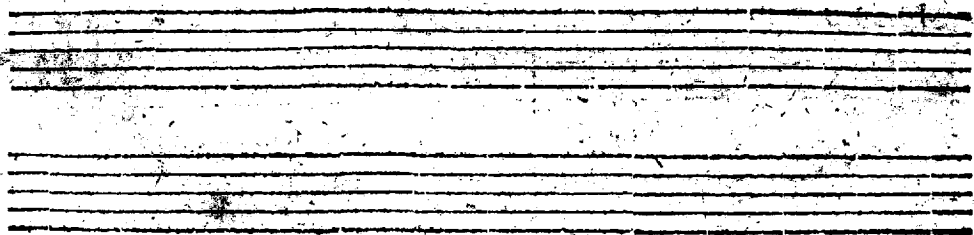


ovibus meis, pono pro ovibus meis, pro ovibus meis, pro ovibus



me

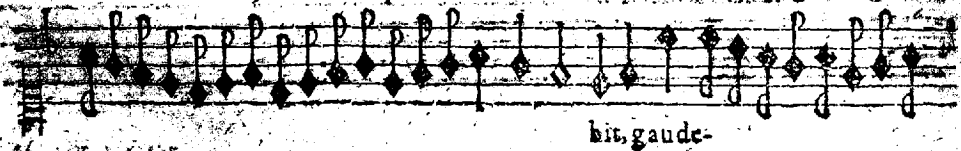
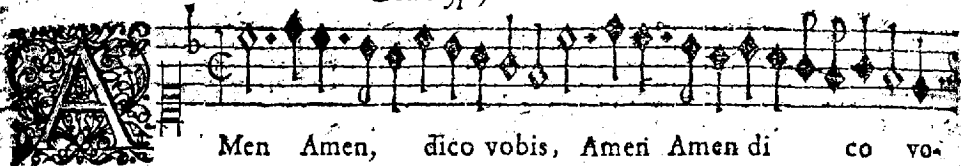
is.

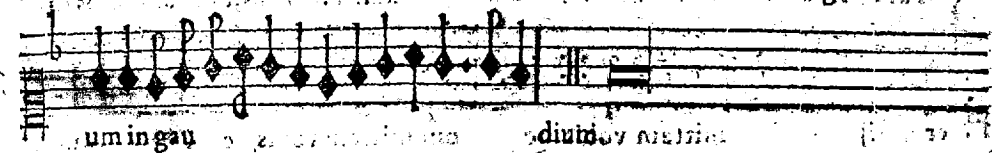
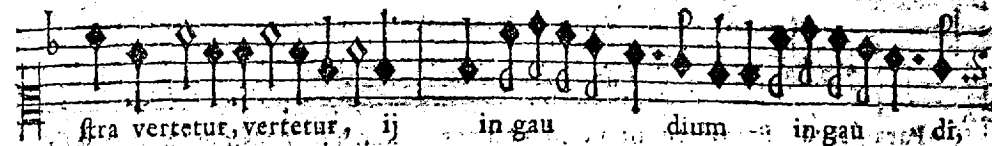


XXXI.

Dominica Iubilare.

Ad Hypoionicum.







Domini

XXXII.

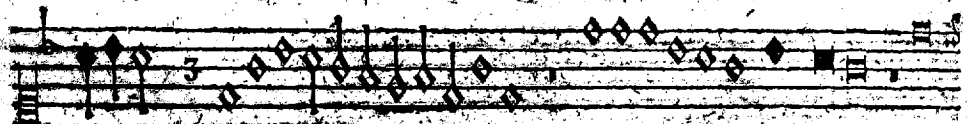
Dominica Cantate.

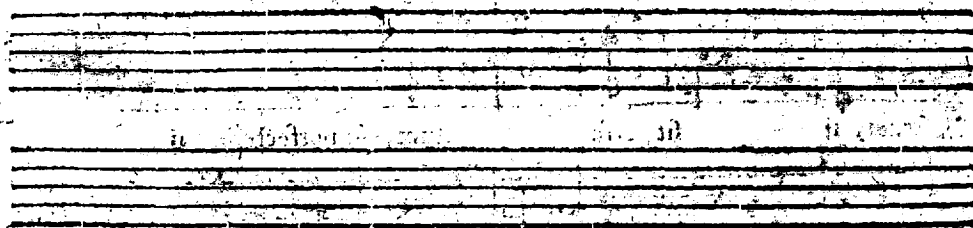
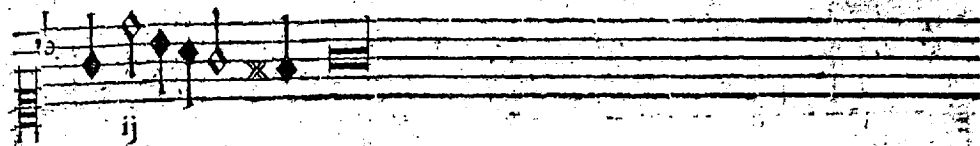
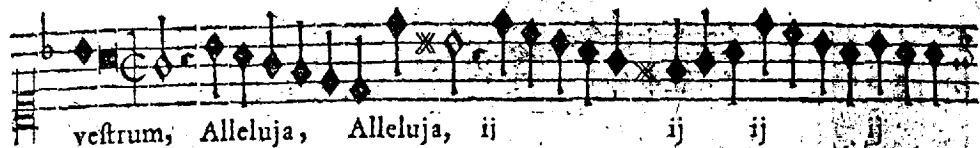
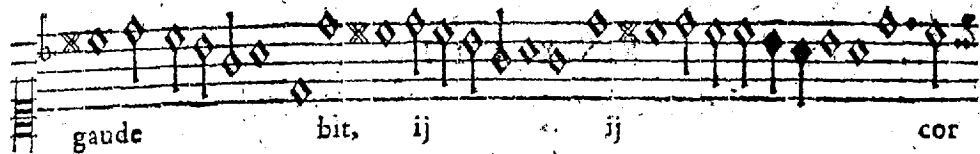
Ad Hypodervium.


 Iſi abie ro Paracletus non veniet ad vos, niſi abiero


 Paracletus Paracletus non veniet ad vos, dum aſſumtus, dum aſſumtus fu-


 ero, ij mittam vobis e um, mittam vobis e um,


 e um, & gaude bis & gaudebit cor veſtrum & gaude



G

Domini

XXXIIII.

Dominica Vocem iucunditatis.

Ad Hypoionicum



E ti re & acci pi etis, petite, ij

& acci pie tis, ut gaudium vestrum, yt gaudium ve-

strum, ij sit perfe ctum, sit perfectum. ij

quæcunq; petie, si tis quæcunq; pe ti e ri tis ij
petieritis

pe ti e ri tis pa trem, in no mine me o, in

no mine meo, in no mine meo, in no mine, in no mine meo, da bit vo

bis, da bit da bit, da bit vo bis ij.

X X X I V.
In Festo Ascensionis Christi.

Ad Jonicum.



Te in orbem univer-



sum, i te i te, ite in orbem



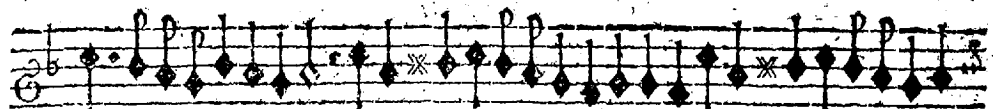
univer-

sum, prædica te, prædicat

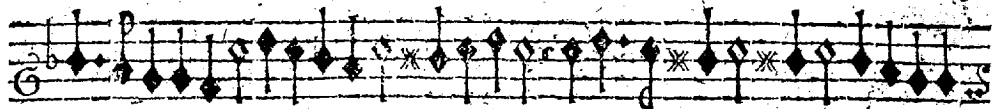


prædica te dicen

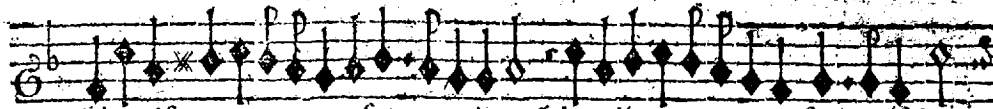
tes: Qui crediderit, qui cre
diderit,



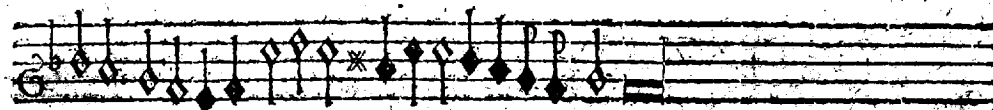
di derit, & bapti sa tus fuerit, & bapti sa tus



fu erit, Qui crediderit ij qui cre diderit ij



& bapti sa tus fu erit, & bapti sa e us fuerit, sal-

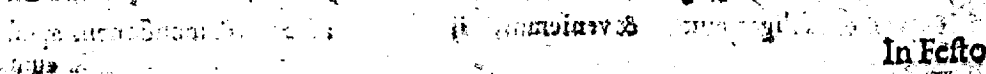
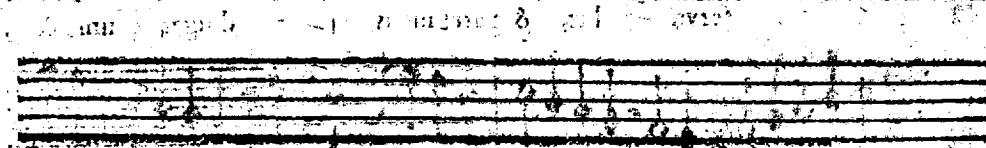
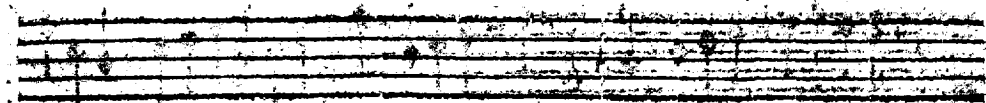
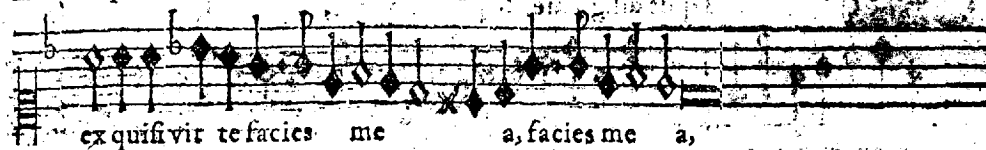
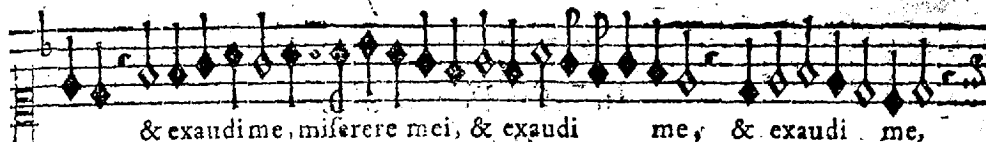


vus erit, salvus erit, ij

X X X V.
Dominica Exaudi.

Ad Aeolium.

Exaudi Do mine, exaudi Domine,
exaudi ij, Domine, vocem meam, vocem me am, qua cla-
ma vi, qua clama vi, ij ad te, miserere me i,
& exaudi me, miserere mei, & exaudi me, miserere mei, ij
& exaudi



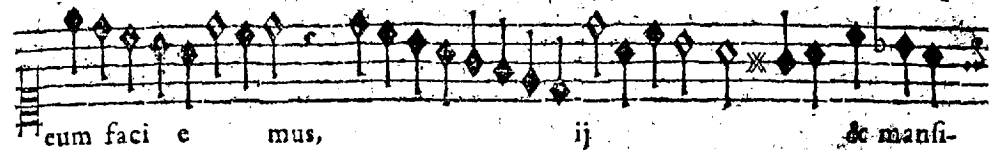
In Ecsto

XXXVI.
In Feflo Pentecofles.

Ad Dorian.



I quis diligit me, ſi quis diligit me, ij ſer-
monem meum, ſermonem meum, ij
ſerva - bit, & pater meus ij diligit eum, &
pater meus diligit eum, & veniemus, ij ad eum, & manſionem apud
eum



Domi-

X X X V I I.
Feria secunda Pentecostes.

Ad Dorian.

Sic Deus dilexit mundum, Sic Deus dile-
xit mundum, ut filium suum iij
unigenitum, unigenitum, iij iij da rer
ut omnis, ut omnis iij iij qui credit in eum non pereat, non
pere-

The image shows three staves of musical notation. Each staff begins with a C-clef (soprano, alto, and tenor positions respectively). The notes are diamond-shaped, and the lyrics are written below the staves. The first staff contains the lyrics "pereat ij -ij non pereat ij ii ij". The second staff contains "non pereat, sed habeat vi tam æter nam, vi-". The third staff contains "tam æternam, vi tam æter nam." followed by a double bar line. Below the third staff are four empty staves.

pereat ij -ij non pereat ij ii ij
 non pereat, sed habeat vi tam æter nam, vi-
 tam æternam, vi tam æter nam.

In Fetto

X X X V I I I,
In Festo Trinitatis.

Ad Derium.

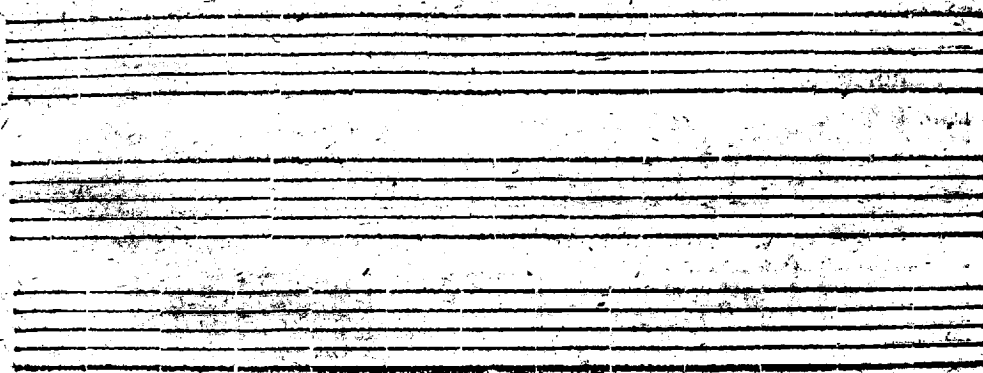
Nemo ascendit in cœlum, Nemo, nemo ascendit in cœlum,
nemo, nemo ascendit in cœlum, nisi qui nisi qui, nisi qui
descen dit, descen dit de cœlo, de cœ-
lo filius hominis ij
qui



in coelo est, qui in coelo est, ij qui in coe lo est, qui in coe-



lo est.



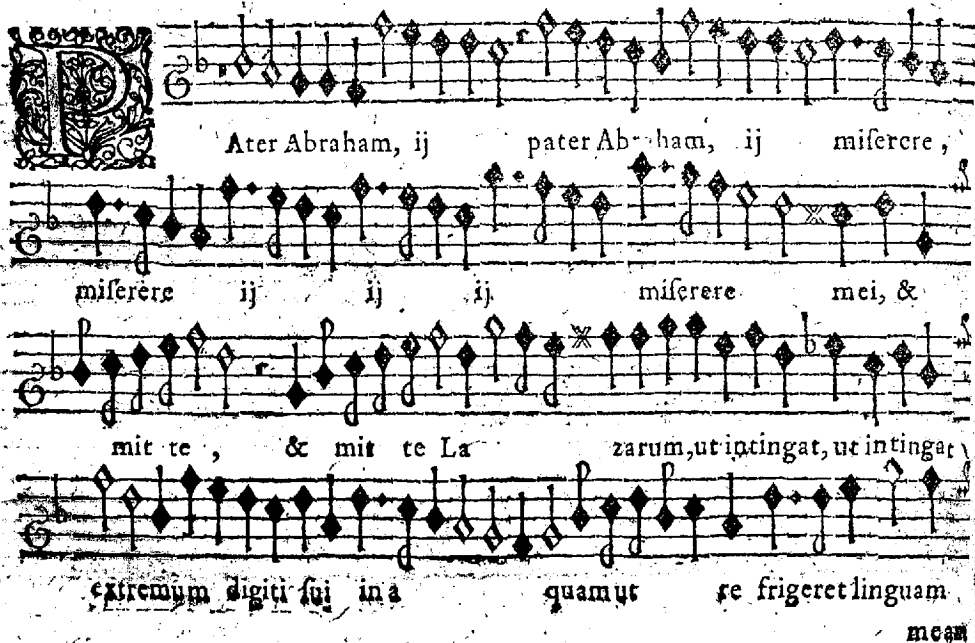
H

Domi

XXXIX.

Dominica prima post Trinitatis

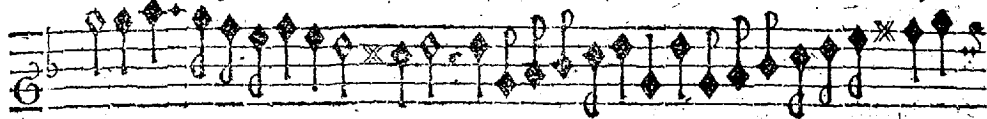
Ad Dorian.



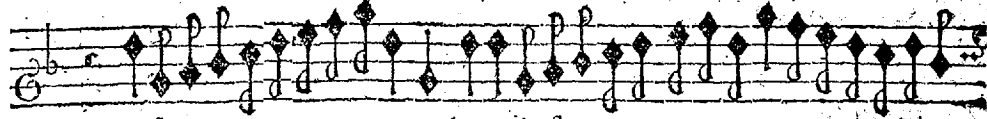
Dater Abraham, ij pater Abraham, ij miserere,
miserere ij ij ij miserere mei, &
mit te, & mit te Lazarum, ut intingat, ut intingat
extremum digiti sui in a quam ut se frigeret linguam
meam



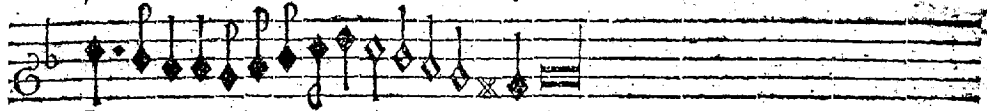
me am, quia cru cior, quia cru cior,



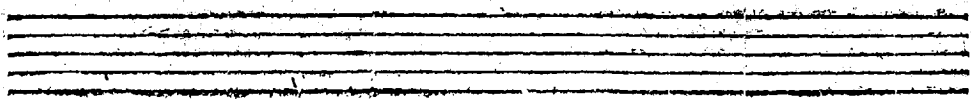
ij inflam ma, inflam ma,



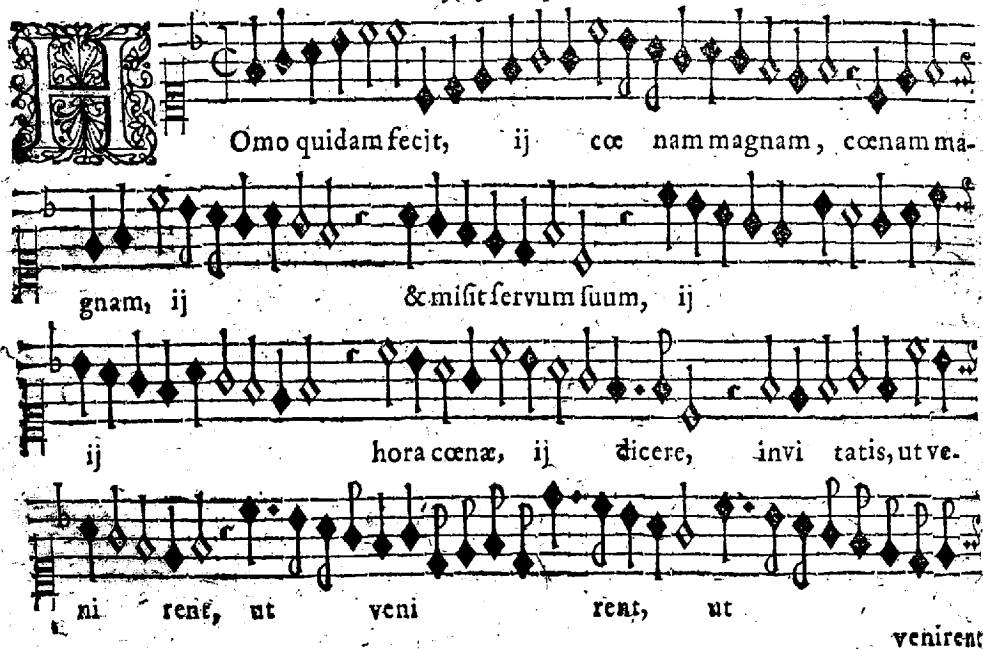
inflam ma hac, inflam-



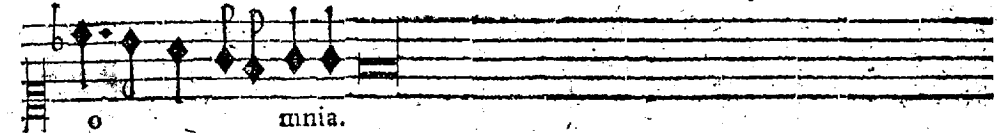
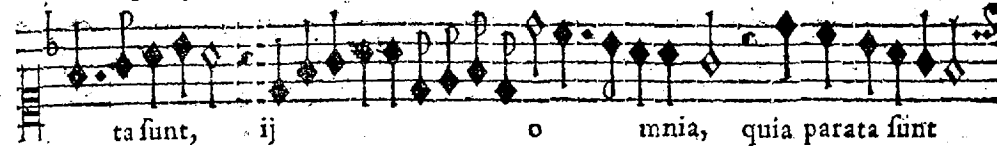
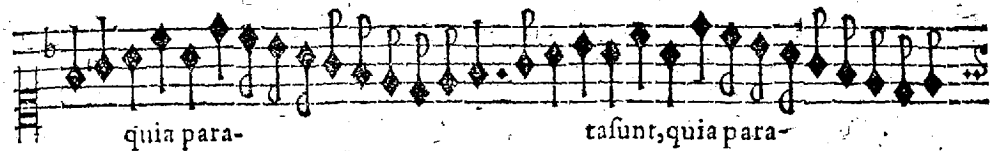
ma hac, inflamma hac.



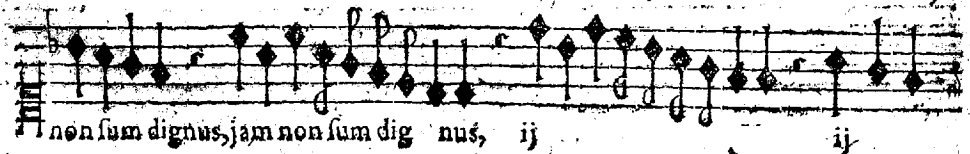
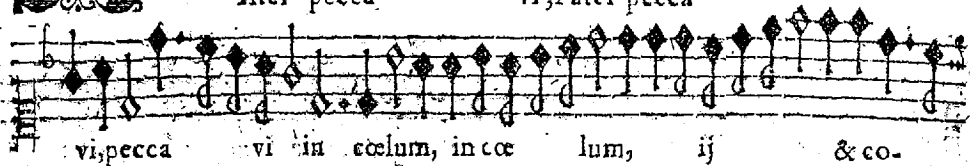
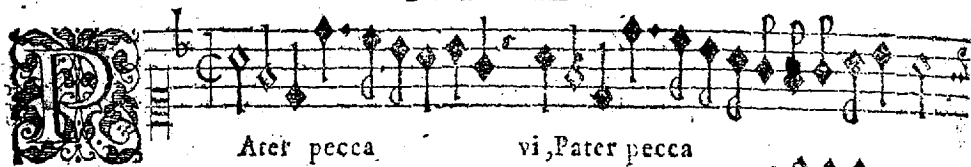
X L,
Dominica secunda post Trinitatis
Ad Hypojonicum.



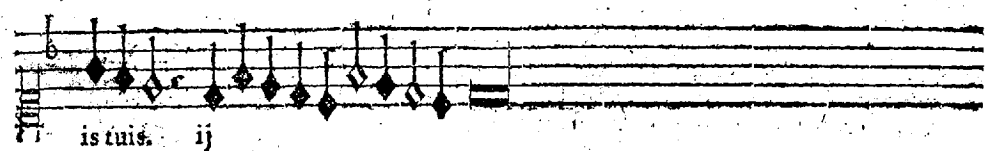
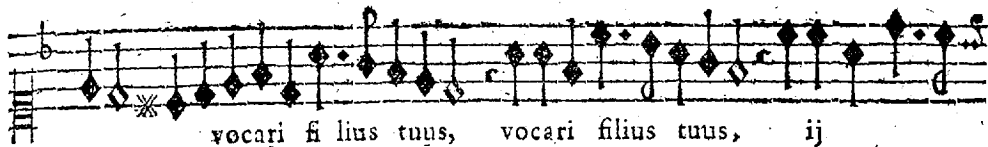
Homo quidam fecit, ij cœnam magnam, cœnam ma-
gnam, ij & misit servum suum, ij
ij hora cœnæ, ij dicere, invi- tatis, ut ve-
ni- rent, ut veni- rent, ut venirent



Dominica tertia post Trinitatis.

Ad Aeolium.

vocat



Ad Phrygium.



Stote misericordes, Estote misericordes.

des, misericor des, sicut & pater vester misericors est, sic-

ut & pater vester misericors est, misericors est, remittite, remittite.

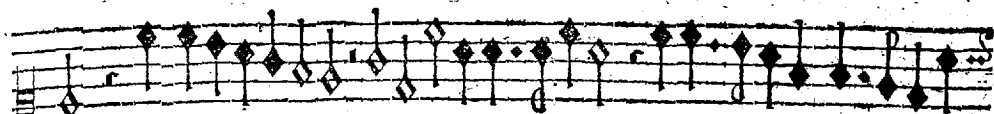
te, ij

ii

& remittetur vobis, ij

訂

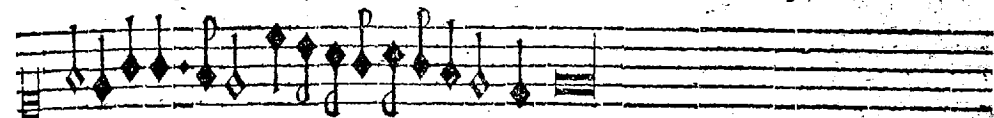
& remit



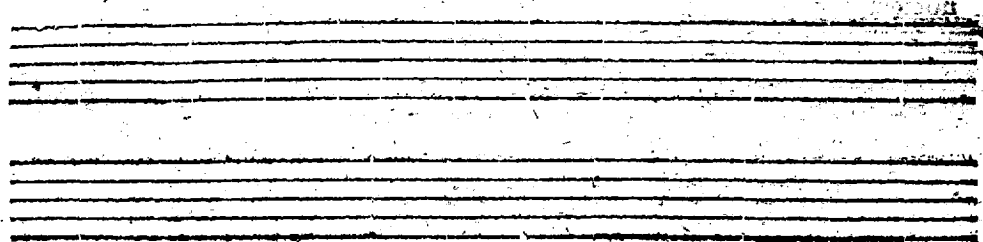
& remittetur vobis, Date, date, ij & dabitur & dabitur, ij



ij vo bis, & dabitur, & dabitur ij vo



bis, & dabitur vo bis,



Dom-

X L I I I.

Dominica quinta post Trinitatis.

Ad Phrygium.



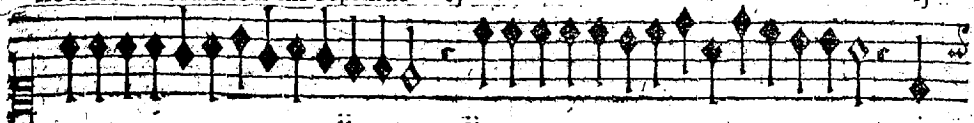
Race

ptor, præceptor, ij per totam



noctem laborantes nihil cepimus. ij

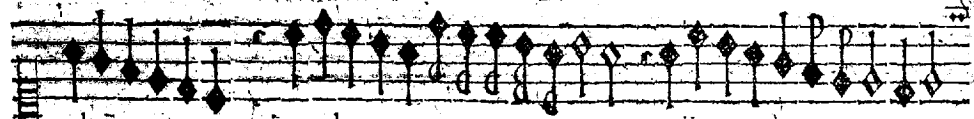
ij



ij

ii.

in

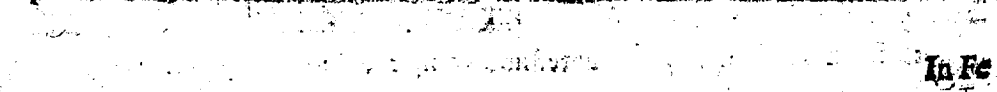
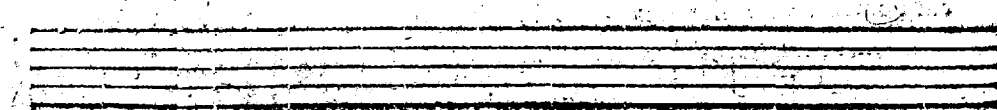
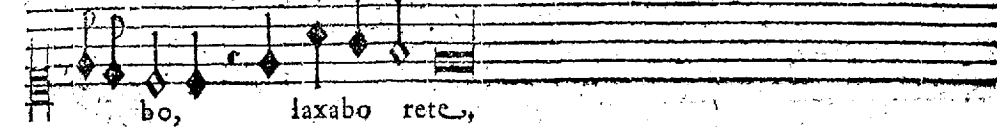
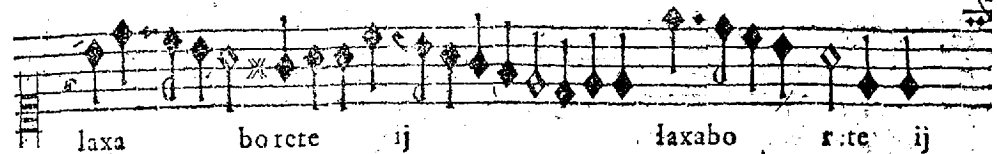
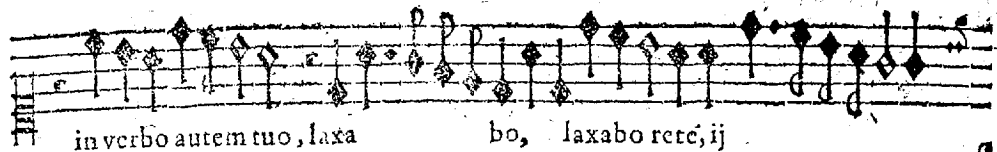


verbo autem tuo: in verbo autem tu

e.

ij

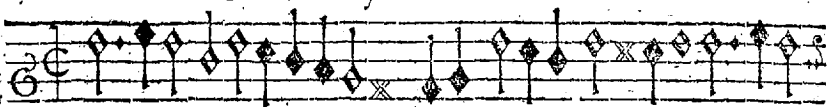
in verbo



X L I V.

In Festo Iohannis Baptista.

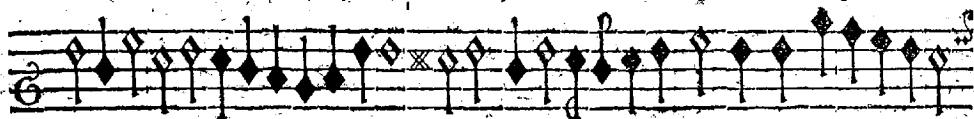
Ad Mixolydium.



Ecce Uir ho mo missus à Deo, missus à Deo, fuit ho.



mo missus à Deo, missus à Deo, ij cui nomen erat Iohannes



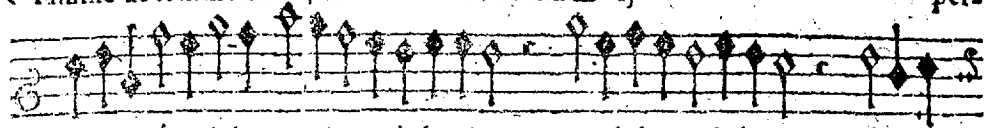
cui nomen erat Iohannes, Hic venit, hic venit in testimonium,



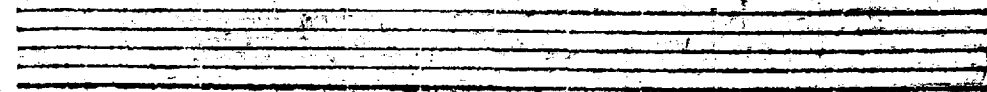
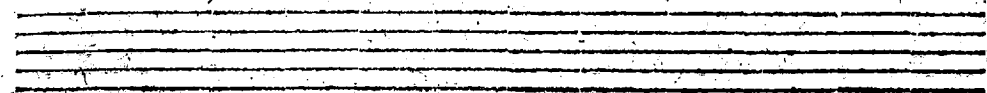
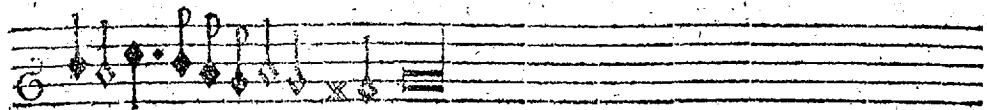
in testimonium, ut testimonium, ut testimonium, perhiberet de lumine



lumine ut testimonium perhiberet de lumine, ij per-



hiberet, perhiberet, ij de lumine, perhiberet de lumine, ij.



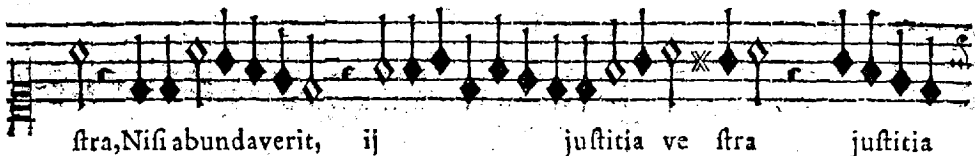
I

Domi.

X L V.

Dominica sexta post Trinitatis.

Ad Dorian.



non

Handwritten musical score on three staves. The notation consists of diamond-shaped notes on a five-line staff, with some notes marked with 'x' or 'r'. The lyrics are written below the staves.

non potestis ingredi, ij in regnum, in
regnum cœlo rum, in regnum, in regnum cœlorum, in regnum, ij
cœlo rum, in regnum cœlorum,

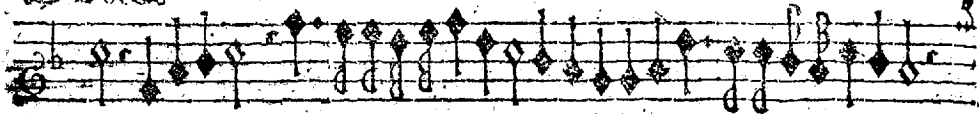
X L V I.

In Feflo Vifitationis Mariæ.

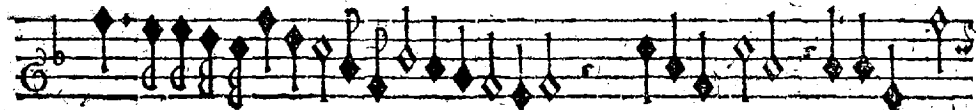
Ad Fonicum.



Agnificat a nima mea Dominum, Magnifi-



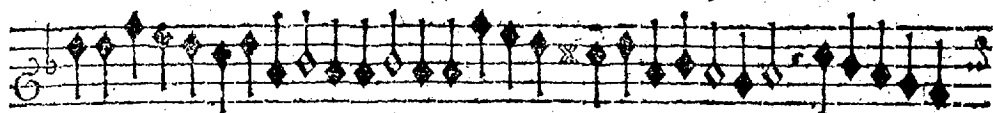
cat, ij a nima mea Dominum, a nima,



ij me a Dominum. Et exultavit, ij



Spiritus meus, & exultavit ij ij Spi ritus meus, in De-
o, in



o, in Deo salutari meo, in Deo, ij fa lutari me o, in Deo salu-



tari meo, in Deo, in Deo salutari me o, ij



in Deo saluta ri meo.

Dominica septima post Trinitatis.

Ad Phrygium.

M Iste reor super tur bam misereor, misereor
 super turbam, quia jam triduo, ij ij sustinet
 me nec habent nec habent, ij quod manducant, nec habent ij ij ji
 quod man du cent, & si dimisero & si dimisero, ij

cos jejunos de fi ci ent, deficient in via, ij

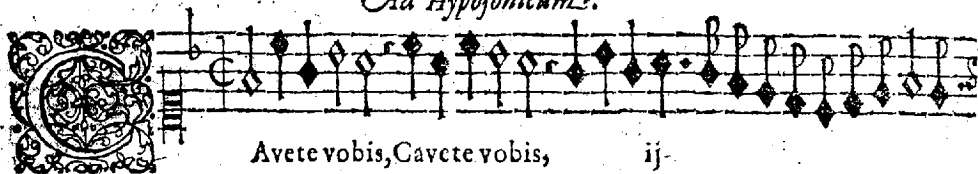
ij de fi ci ent in via ij de-

ficient in vi a, deficient in vi a,

X L V I I J.

Domínica octáva post Trinitatis.

Ad Hypojonicum.



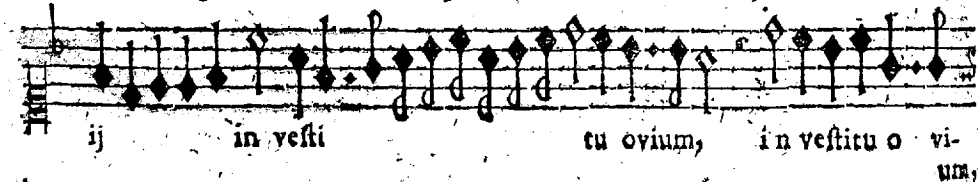
Avete vobis, Cavete vobis, ij-



cavete vobis à pseudo pro phétis, à pseudo pro



phe tis, qui veniunt ad vos, ij ij



ij in vesti tu ovium, in vestitu o vi-
um,

um, intus autem, ij sunt lu pi sunt lu pi sunt lupi

rapa ces, rapa ces, rapa ces, rapa ces, rapa-

ces.

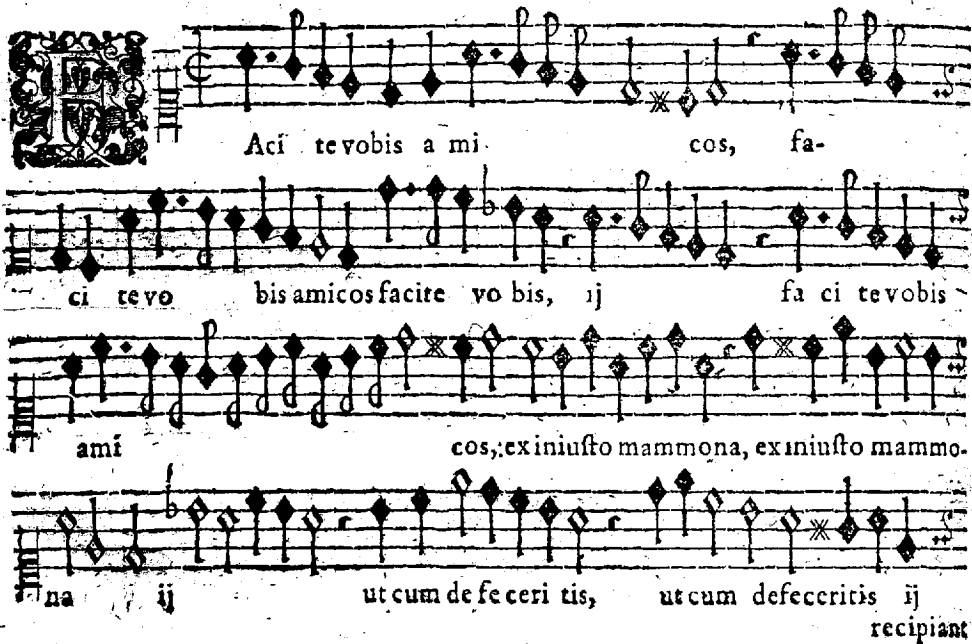
The image shows a musical score with three staves. The first staff contains a melodic line with a treble clef and a key signature of one flat. The second staff contains a similar melodic line. The third staff contains a melodic line that ends with a double bar line. Below the staves are two sets of empty staves. The lyrics are written below the staves.

Domini

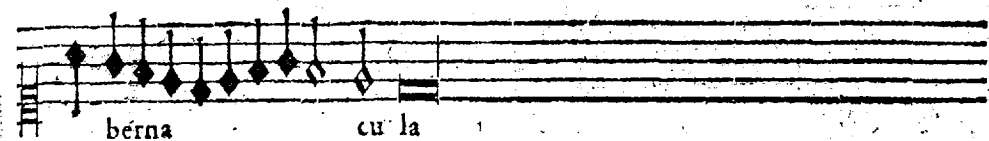
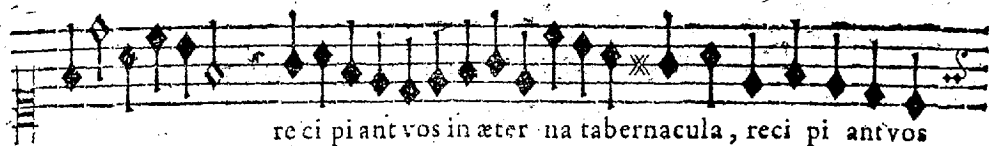
X L I X.

Dominica decima post Trinitatis.

Ad Dorian.



Aci te vobis a mi- cos, fa-
 ci te vo bis amicos facite vo bis, ij fa ci te vobis
 ami cos, ex iniusto mammona, ex iniusto mammo-
 na ij ut cum de fe ceri tis, ut cum defeceritis ij
 recipiant



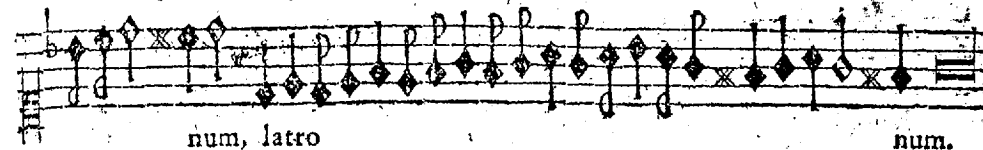
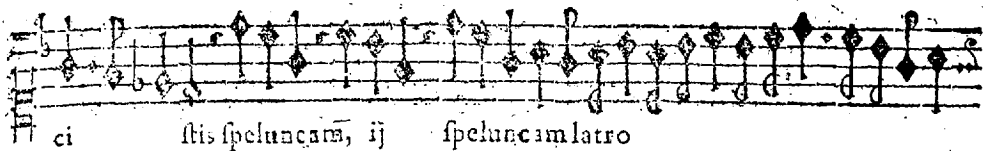
Domi-

L.

Dominica decima post Trinitatis.

(Ad Hypodorium.)

Domus mea oratio mea est, Domus orationis mea est, Domus mea oratio mea est, vos autem fecistis.



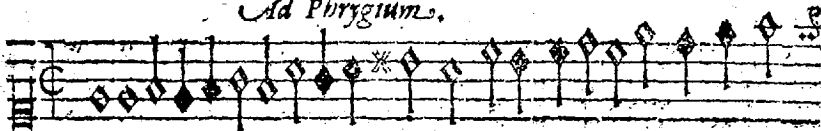
K

Domi.

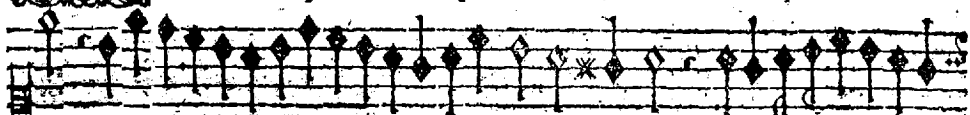
L I.

Dominica undecima post Trinitatis.

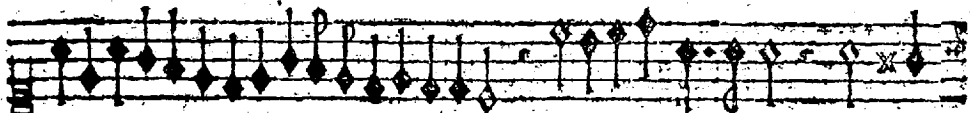
Ad Phrygium.



Mnis qui se exaltat, qui se exaltat, ij ij



humiliabitur, ij ij humi li a bi-



tur, ij humi liabitur, & qui se humiliat, & qui



se humiliat, ij exalta bi tur,

exaltabi-

exaltabi-

exaltabitur, ij exaltabitur, exal ta bitur, ex al-

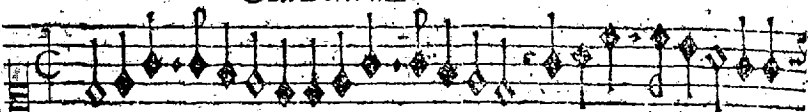
bitur ex alta bi tur, ex alta-

bi tur.

The image shows a musical score for three voices, likely a choir or three soloists. The notation is on three staves, each with a treble clef. The notes are diamond-shaped, and the lyrics are written below the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "exaltabitur, ij exaltabitur, exal ta bitur, ex al-". The second staff continues the lyrics: "bitur ex alta bi tur, ex alta-". The third staff concludes with "bi tur." followed by a double bar line. Below the three staves, there are four empty staves, suggesting a continuation of the piece or a space for additional parts.

L I I.

Dominica duodecima post Trinitatis.

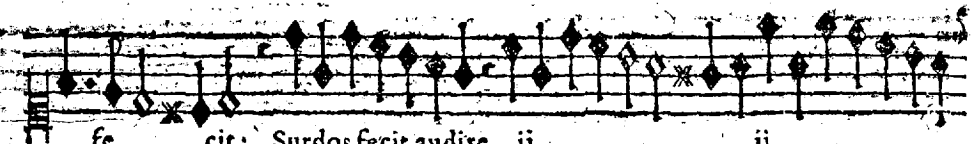
Ad Versum.

Enè omnia fecit, benè omnia fecit, ij ij.



benè o-

maria

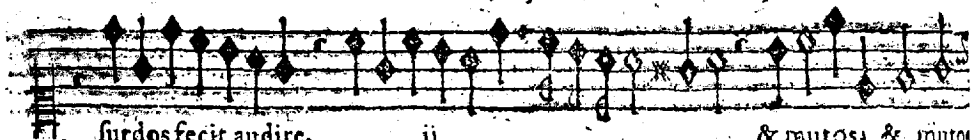


fe

cit:

Surdos fecit audire, ij

ij



surdos fecit audire, ij

& mutos, & mutos

loqui.

Handwritten musical score on three staves. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The lyrics are written below the notes.

loqui, & muros, & muros lo qui, ij ij

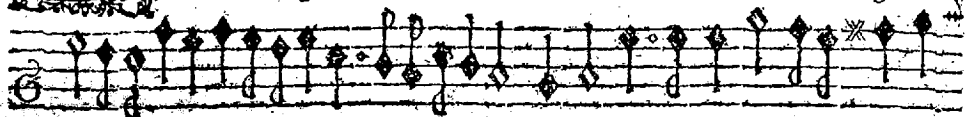
ij ij & muros lo

qui ij

Dominica Decimatertia post Trinitatis.

Ad Hypodorium.

I li ges Do minum Deum tu um, di li ges



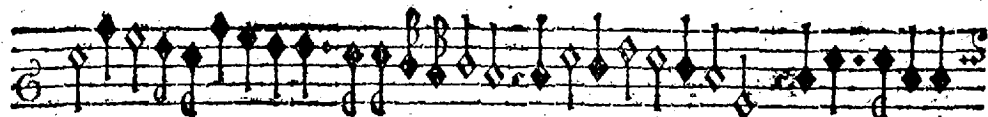
Do minum De um tu um, di li ges Do mi-



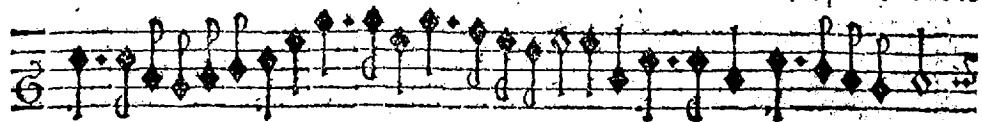
num Deum tu um ex toto corde in o, ex toto



corde tuo, & ex tota anima tu a, & ex totis viribus tuis, & ex



totis vi ribus tu is, & ex tota mente tua; & proximum &



proximum, & proximum tu um, ij



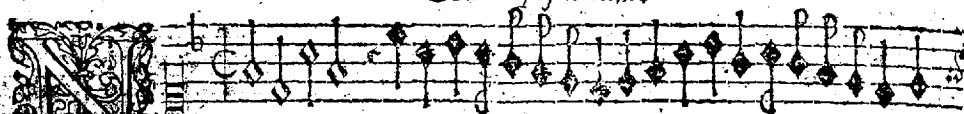
& proximum tu um si cut te i psum, sicut te i



psum, sicut tei

psum.

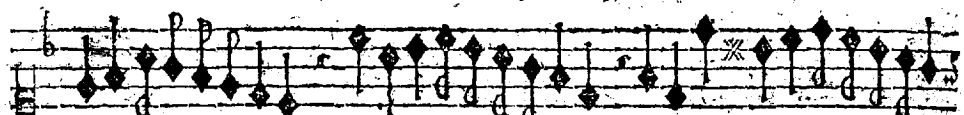
Dominica decima quarta post Trinitatis.

Ad Hypojonicum.

Onné nonné decem munda ti sunt, decem-mundati



sunt, mundati sunt, sed novem ubi sunt? ij ij non



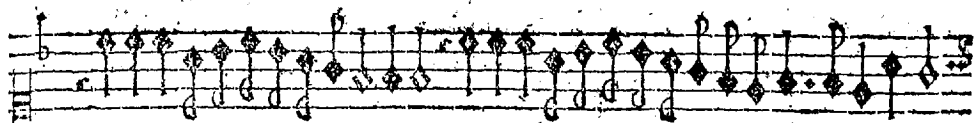
est, inventus, non est inven ras, non est, non est inven-



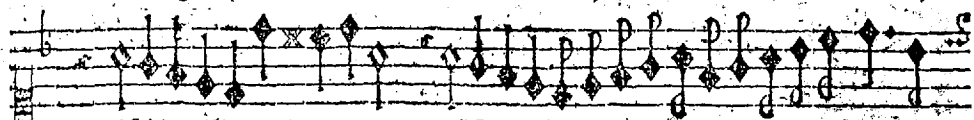
tus. qui rediret, & daret glo

riam Deo,

& da



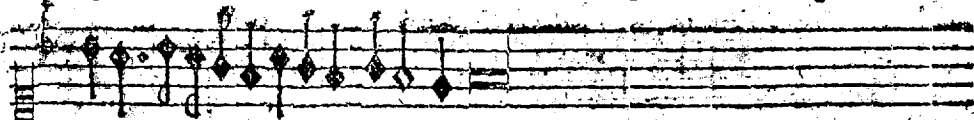
& daret glo riam, ij De o,



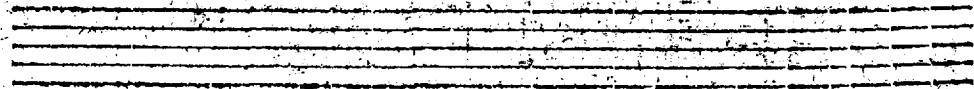
nifi hic a li e ni ge na, nifi hic ali e ni-



gena, nifi hic ali- enigena, alie nige na,

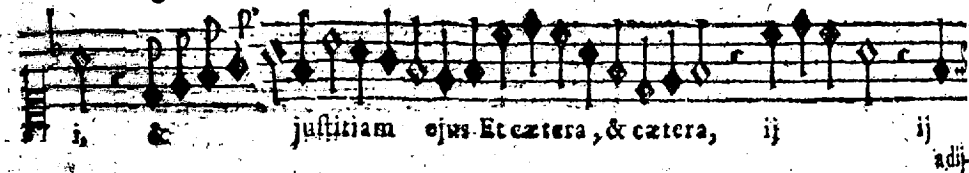
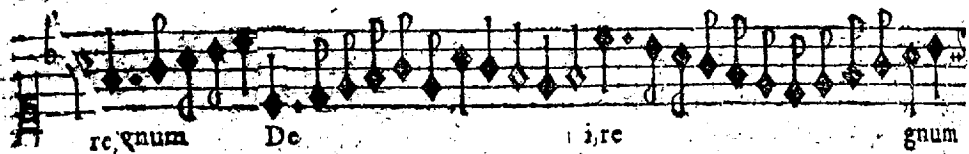
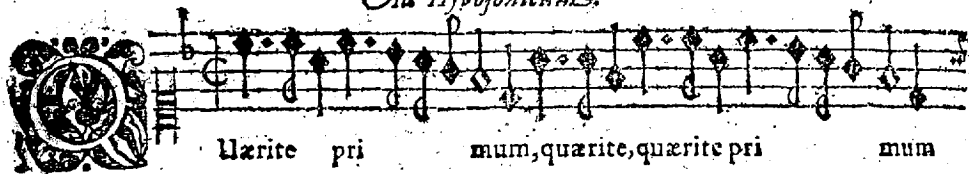


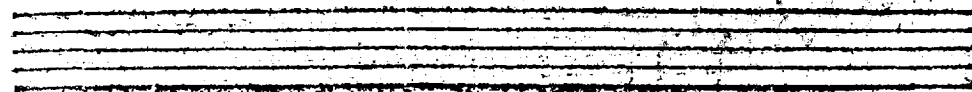
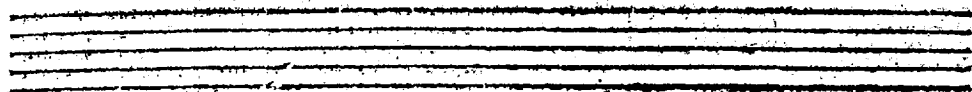
alie, ni ge na, a li e ni ge na.



Domini-

Dominica decima quinta post Trinitatis.

Ad Hypojonicum.

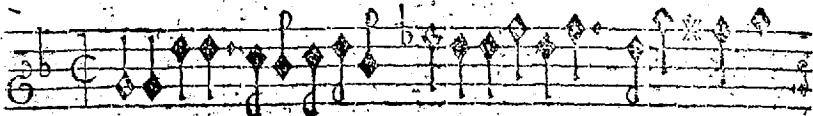


Domini

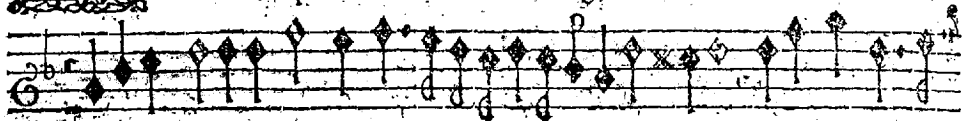
LVI.

Dominica decima sexta post Trinitatis.

Ad Dorian.



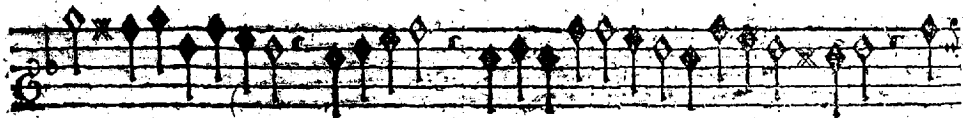
Propheta ma gnus surrexit in ter nos,



Propheta magnus surrexit in ter nos surrexit in



ter nos, surrexit in-



ter nos, & Dominus, & Dominus, ij visitavit, plebem su am, &
Dominus



Dominus visitavit, visitavit ple-

bem suam,

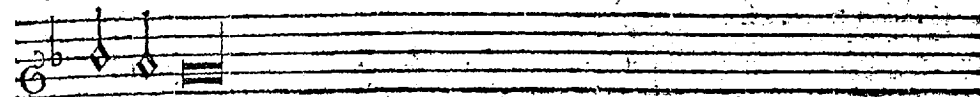


& Dominus, & Do

minus visitavit ple

bem su

am, visitavit plebem



su am.

CHORUS

L

Domi

Dominica decima septima post Trinitatis.

Ad Acolium.



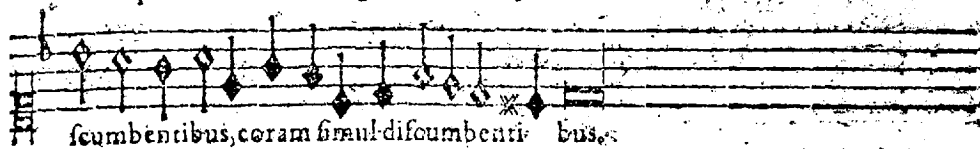
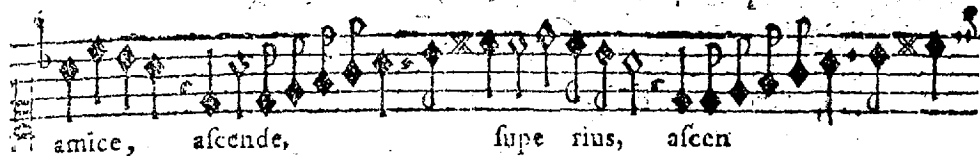
Um invita tus fueris ad nuptias, Cum invitatus fueris

ad nuptias, Cum invitatus fueris ad nu ptias, recum-

be, recumbe, in novissimo loco, in novissimo loco, ij

ut dicati . I bi, quito invita vit, amice, amice, ij

amice,



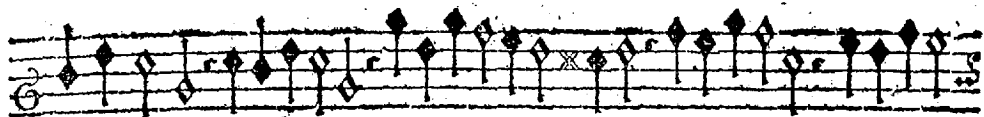
Dominica decima octava post Trinitatis.

Dixit Dominus Deus Sabaoth
Ixit Dominus Deus Sabaoth
minus, Dominus Deus Sabaoth
mi-

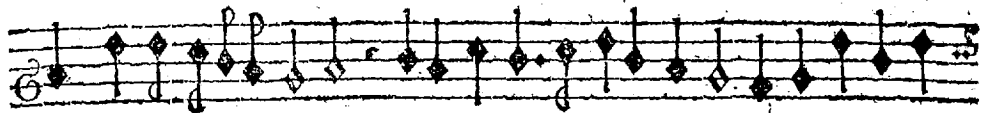
mi-

donec ponam, ij

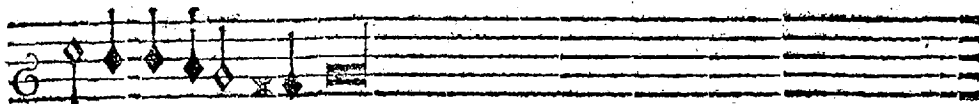
donec ponam inimicos inimicos tuos, scabellum pedum tuorum. scabellum



bellum pedum, ij ij tuo rum, scabellum pedum, ij

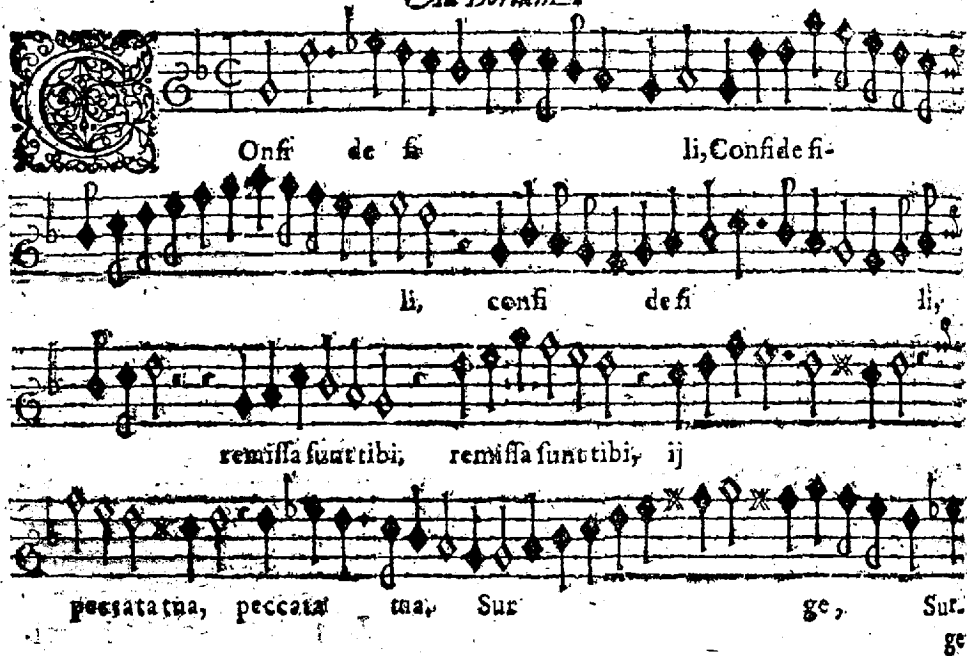


tuo rum, scabellum pe dum tuo rum, ij



LIX.

Dominica decima nona post Trinitatis.

Ad Dorianm.


Onfr de fi li, Confide fi-
 li, confi de fi li,
 remissa sunt tibi, remissa sunt tibi, ij
 peccata tua, peccata tua, Sur ge, Sur ge



ge, sur

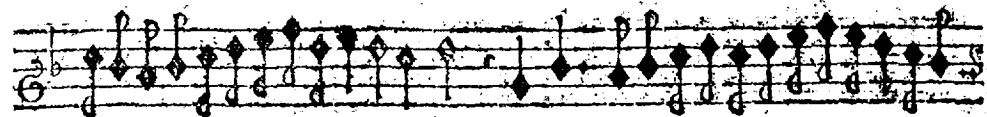
ge, sur

ge, & am-



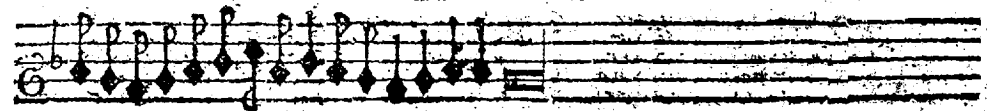
bula, & am

bula, & am-



bula

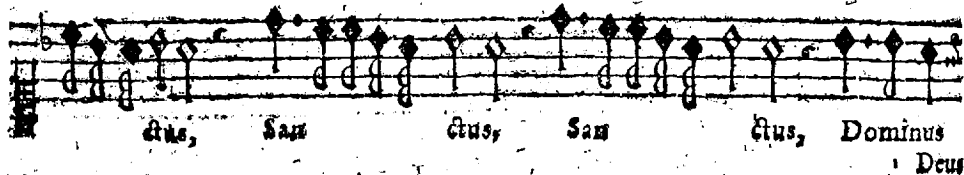
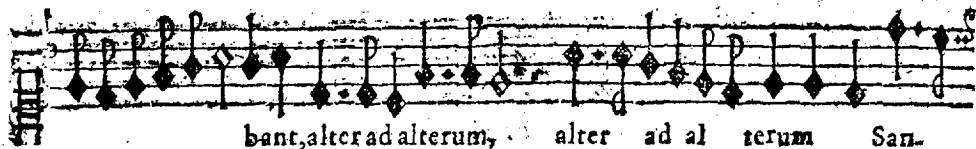
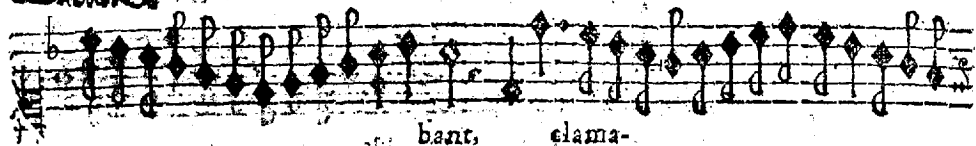
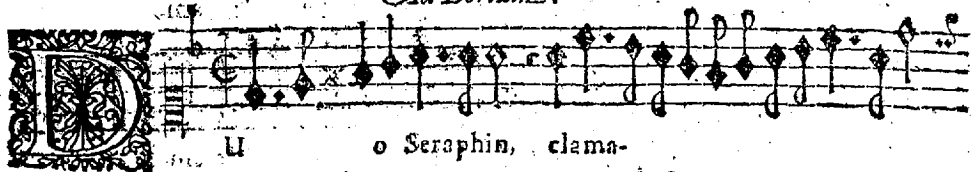
& am-



bula,

L. X.
De Sanctis Angelis.

Ad Dorian.



Deus Sa- baoth, Dominus Deus Sa-

baoth, plena est, plena est, ij

omnis terra, glo ria ejus gloria e-

jus, gloria ejus, glo ria e jus, gloria

jus,

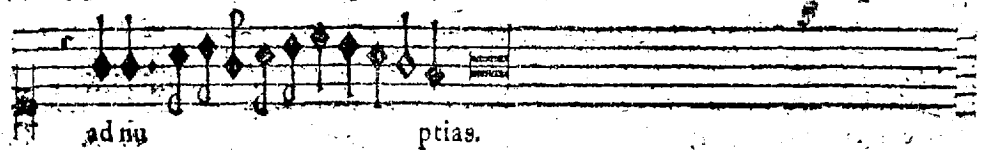
Dominus

L X I.

Dominica vicesima post Trinitatis.

Ad Hypomixolydium.

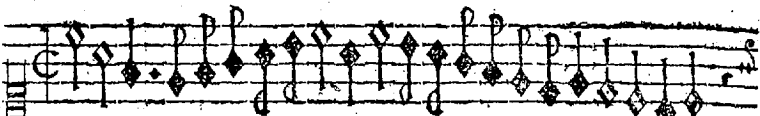
Cce prandium meum pa- ra-
 vi prandium meum pa- ra-
 vi, para vi, tauri mei, tauri mei,
 i, et alti lia, et alti lia mea madra-



mod 72

Domi-

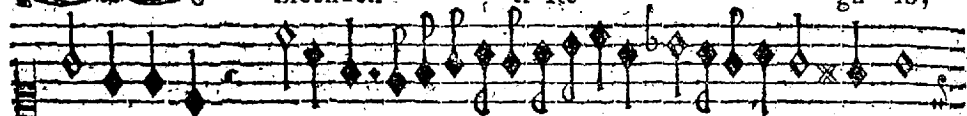
Dominica vicesima prima post Trinitatis.

Ad Jovicum.

Descenden

ti Re

gu lo,



descendenti,

descenden

ti Re

gu lo,



occurrerunt servi, ij

occurrerunt ser

vi,



dicentes: heri, heri,

hora septima, hora septima, heri, heri, hora septima,

hora

The image shows a handwritten musical score on three staves. The notation is a form of early modern mensural notation, featuring diamond-shaped notes on a four-line staff. The lyrics are written below the staves. The first staff contains the text "hora septima. ij reliquit eum febris, re li quit eum ij". The second staff contains "ij ij febris, reliquit eum ij". The third staff contains "febris. reliquit eum febris." followed by a double bar line. Below the staves, there are two empty staves and some faint, illegible text.

hora septima. ij reliquit eum febris, re li quit eum ij
 ij ij febris, reliquit eum ij
 febris. reliquit eum febris.

M

Domine

L X I I I,

Dominica vicesima secunda post Trinitatis.

Ad Dorian.

Erve sceleste, totum debitum dimi si tibi, to-

rum debitum digni si ti bi, nonne oportuit, nonne oportuit,

ij & te misereri conser vi

in i nonne oportuit & te misereri conser vi tu i, licet & ego su

Handwritten musical score on three staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written below the notes. The first staff contains the text "ego tu i miser tus sum, ficut & ego, ii". The second staff contains "tu i misereus sum. Dicit Do". The third staff contains "nus, dicit Dominus, di cit Dominus." There are some asterisks in the notation, possibly indicating specific notes or rests.

ego tu i miser tus sum, ficut & ego, ii

tu i misereus sum. Dicit Do

nus, dicit Dominus, di cit Dominus.

L X I I I L

Dominica vicelimatertia post Trinitatis.

Ad Dorium.

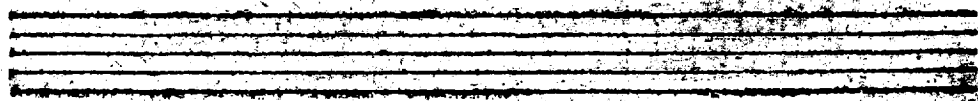
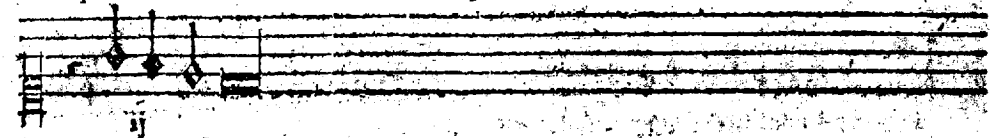
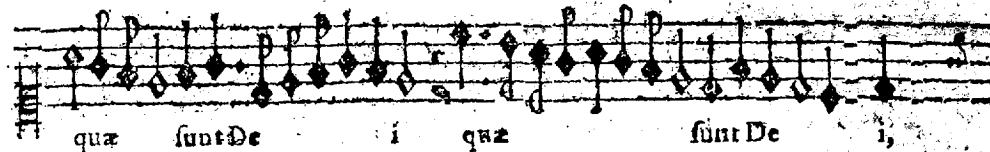
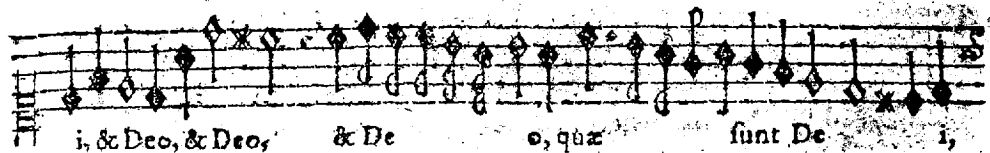
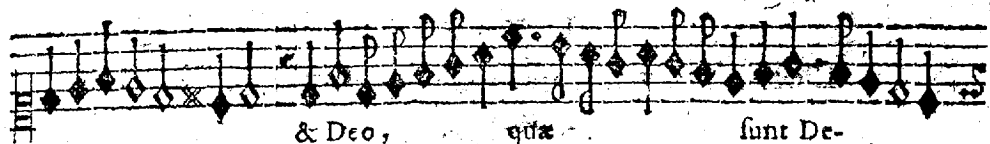
R Eddite Cæsari, Reddite Cæsari, quæ sunt Cæsaris:

quæ sunt Cæsaris, ij

Reddite Cæsari, Reddite Cæsari, quæ sunt Cæsaris,

quæ sunt Cæsaris, ij

& Deo



Dominica vicesima quarta post Trinitatis.

Ad Phrygium.

Domine filia mea modo defuncta est, filia mea modo

defuncta est, filia mea modo defuncta est, filia mea

modo defuncta est, sed veni, sed veni, impone manum tuam i

mpone manum impone manum tuam, & vi

vel, &

vive.



L X. V I.

Dominica vicesima quinta post Trinitatis.

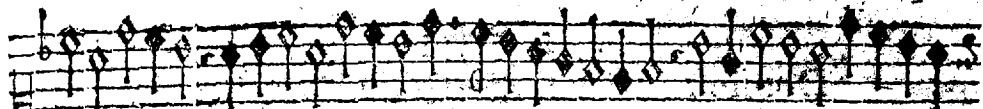
Ad Hypojonicum.

Uti in Judæa sunt, qui in Judæa sunt, ij fugiant in

montes, ij ij ij fugiant in mon res,

& qui in recto est, ij non descen dat, ij

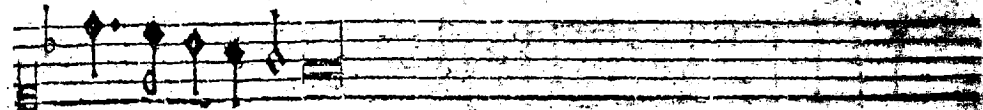
ne tollat quisquam ex domo sua, ij ex domo sua, & c.



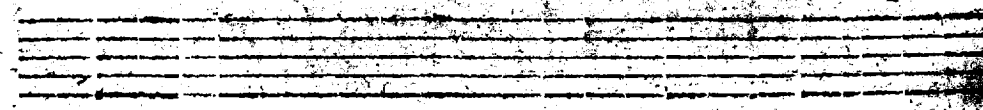
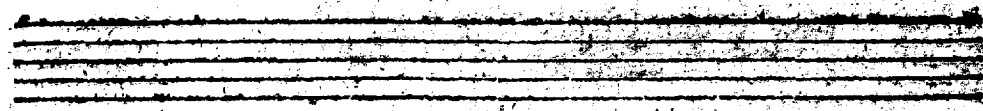
rit afflictio, & erit afflictio ma gna, qualis non fuit usq; ad hoc



tempus, ij usque ad hoc usq; ad hoc tempus, usq; ad hoc,



usque ad hoc tempus.



Domini.

LEVIT

Dominica vicesima sexta post Trinitatis.

Ad Hypodorium.

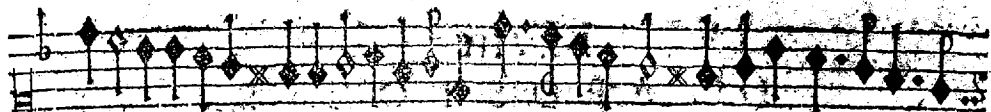


Enite, venite, ij ij ve ni te, ve-

nite benedi cti, veni te benedi cti, ij patris

me i, venite benedi cti, ij

patris: i, possidete, possidete regnum, ij



quod vobis paratum est, quod vobis para tum est à consti tu ti-



one mundi, à constitutione ii mun di à consti-



utione mundi, ij à constitutio ne mundi,

DE APO

DE APO

LXVIII.
DE APOSTOLIS.

Ad Mixolydium.



Handwritten musical score on three staves. The notation is in a medieval style, featuring square neumes on four-line red staves. The lyrics are written in a Gothic script below the staves. The first staff begins with a clef and a key signature of one flat. The second staff contains a double bar line with a cross symbol. The third staff ends with a double bar line. Below the third staff are three empty staves.

cut dilexi vos in patientia, ij ij possidebitis,

animas vestras, animas vestras, possidebitis animas ve stras,

animas ve stras,

Benedictio Mensæ.

Ad Dorian.

Culi o

mnum

in te.



spe

rant Do

mine,

&



tu, & tu das illis e

scam, & tu das illis e

scam, e-



scam, in tempore oportu

no, in tempore oportu

tuno,

tu no, Aperis tu manum tuam aperis tu manum

tu am, aperis tu manum tuam, & imple, ij ij & imple omne

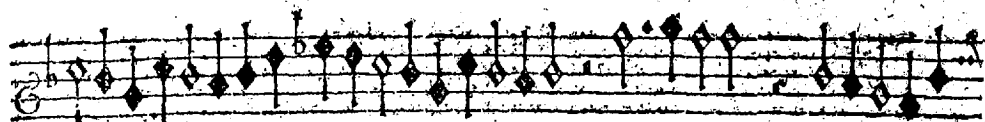
animal, omne animal ij omne, omne animal cum benedictione, cum

benedictio one, cum benedictio ne ij

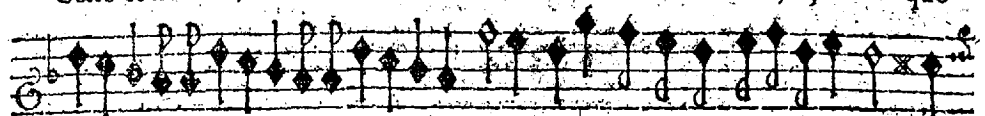
L X X:
ORATIO DOMINICA.

Ad Dorian.

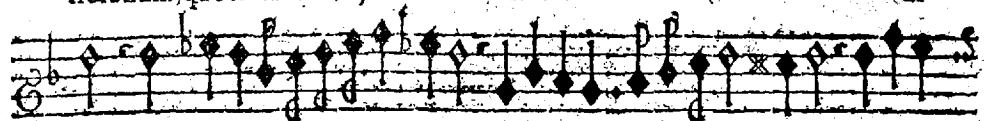




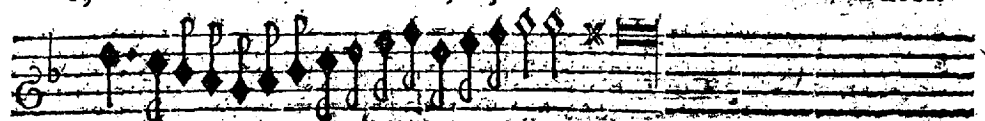
Cælo & in terra, sicut in cælo & in terra, Panem nostrum, ij quo-



tidianum, quotidianum, ij da nobis ho di-



e, da nobis ho di e, ij da nobis



ho

die

Altera Pars.

Et dimittit



Dimitte no bis debita nostra & dimitte no-



bis, ij debita nostra, debita nostra: Sicut & nos di-



mittimus, ij debitoribus nostris, debitoribus no-



stris. Et ne nos indu-



cas, in tentationem, in tentationem, in tenta-
tionem,

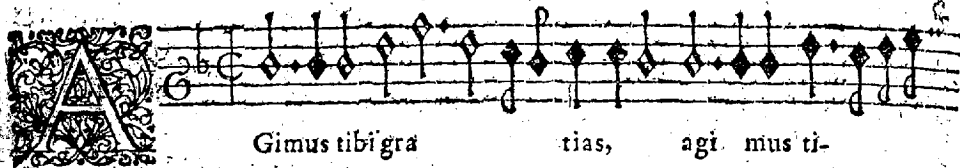
Handwritten musical score on six staves, likely for a liturgical or devotional piece. The notation is in G major (one sharp) and 6/8 time. The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and accidentals.

Lyrics:

o nem, Sed libera nos. Sed libera nos, Sed libera
libera nos à ma lo, ij sed libera nos à ma
lo, A, men. A-
men, A
men, A men, A men, Gratia.

L X X I.

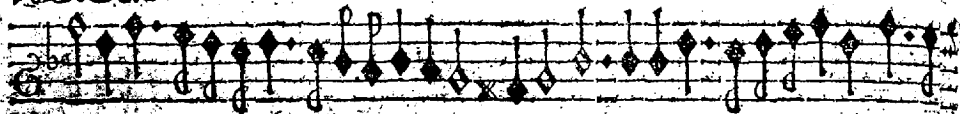
Gratiarum actio post sumtum cibum.

Ad Dorian.

Gimus tibi gra

tias,

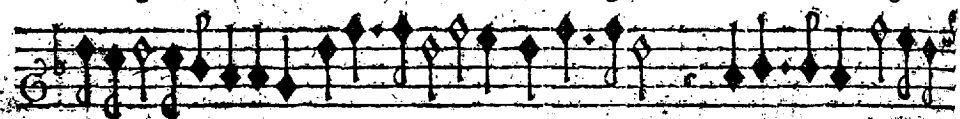
agi mus ti-



bi gra-

tias, agamus ti

bi gra-



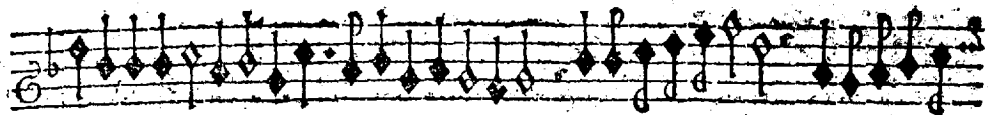
tias, omnipotens Deus, omnipotens, omnipotens De



pro universis beneficijs tuis,

pro universis be ne fi cijs tu-

is, qui

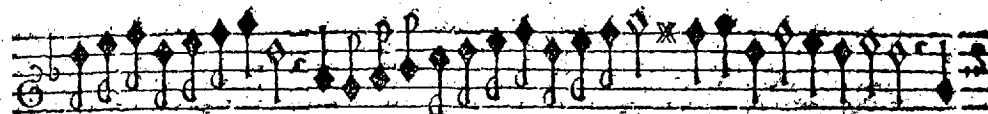


is, ij

qui vi

vis,

qui vi-

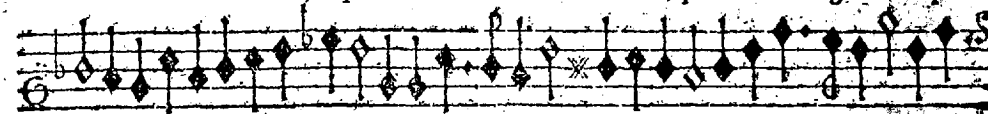


vis,

qui vi-

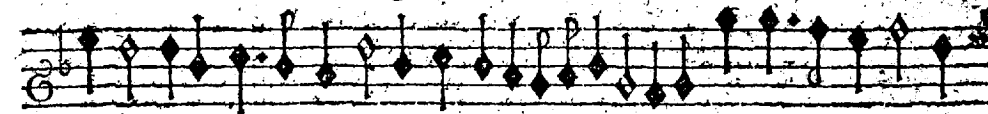
vis, qui vivis & regnas,

qui



vivis & re

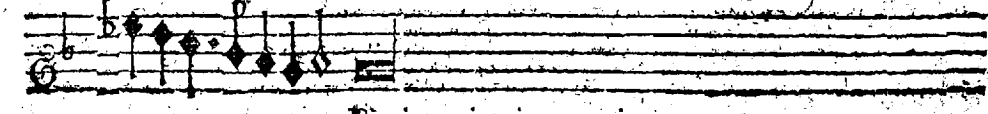
gnas, in secula seculorum Amen, in secula seculorum



Amen, in secula

seculorum, A

men, ij,



Finis prioris partis.

Altera Pars

BICINIORUM
NONAGINTATAM CVM

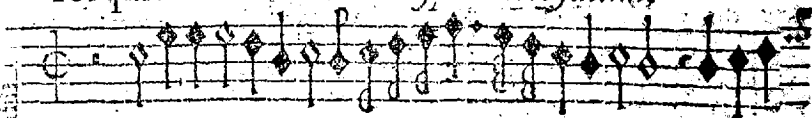
TEXTU, QUAM SINE TEXTU à PRAE-
stantissimis Musicis concinnatorum, & ad usum
Studioforum sese in hac arte exercentium
accommodatorum.

VOX SUPERIOR

I.

Iosquin. de Pres.

Att. Typemixolydium.



Erillud ave prolatum

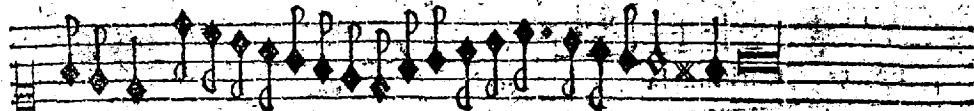
prolatum, & tuum



responsum da tum, ex te verbum incarna tum, quo salvantur



o mnia: quo salvantur omnia: quo salvan tur



o

mnia:

Elix Puerpe ra felix puerpe-

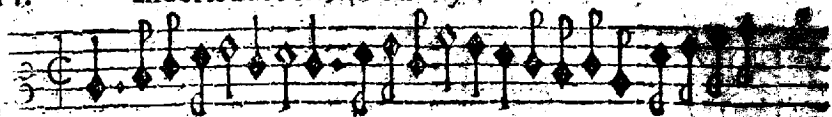
cujus casta vi scera, Deum genue-

runt, ij & beata ubera in ara te re-

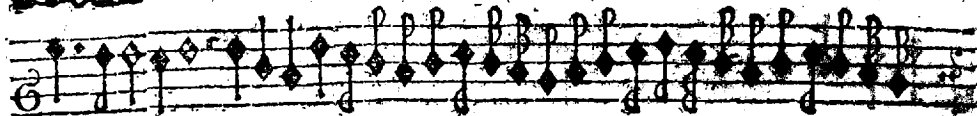
ne ra Christum la sta ye-

runt.

117.

Incerti autoris, *Ad Minohydium.*

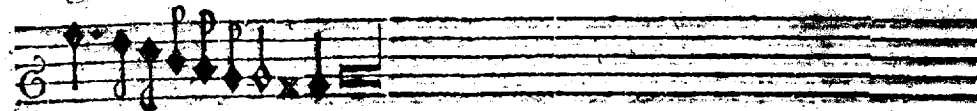
E nedictus qui ve



nit in nomine Do-



mi xi in nomi ne



Do mini.

O

Vincen-

I V. Vincen tius Ruffi, *Ad Dorium.*

Benedi ctus qui venit, benedi ctus qui
venit, qui ve nit, in nomine Domini, in nomine Domi-
ni, in nomine Do mini.



Benedictus

qui venit,

Be-

ne. dictus qui

ve

nit in nomine Do-

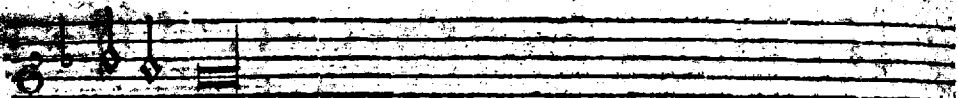
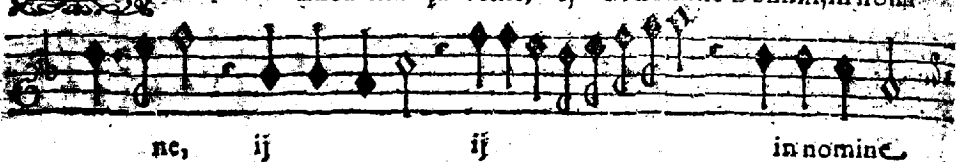
mini,

in nomine Do

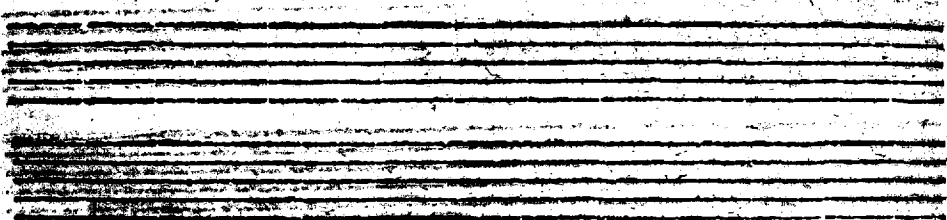
mini,

in nomine

V I. *Rudolphus di Lasso ad Dorian.*



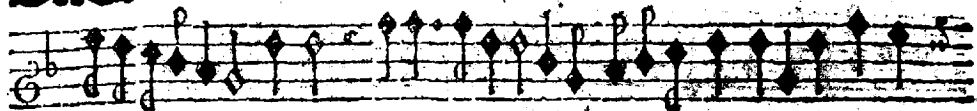
Domini.



Orlandu



Cri-ban-tur hæc in generatione, alte-ra in generatio-



ne alte-ra, & populus qui cre- bi-tur, laudabit

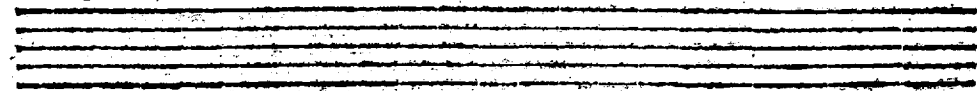


Do-mi-num, laudabit Do-minum. ip-

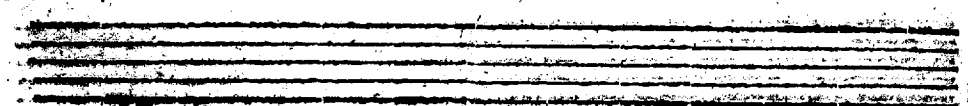
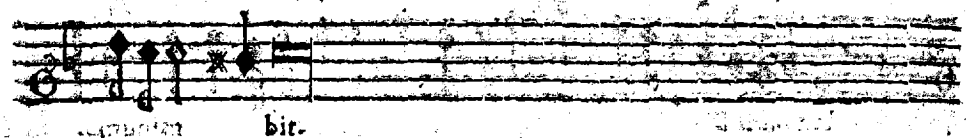
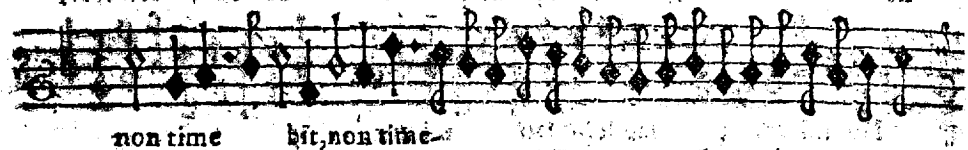


laudabit Do

minum.



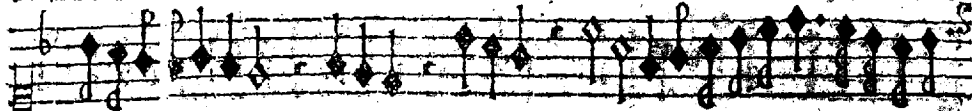
VIII. Orlandus di Lasso. *Ad Jonicum*, variato fine



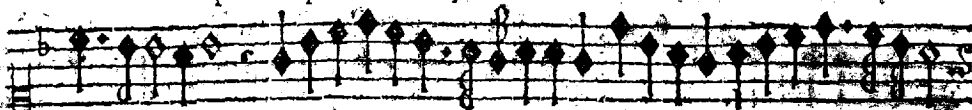
I X. Orlandus di Lasso. *Ad Hypodorian.*



plate cogit pi etas, uamala nostra fa-



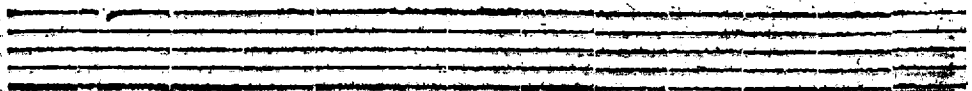
peres parcendo ij & voti com. inio tra ptop



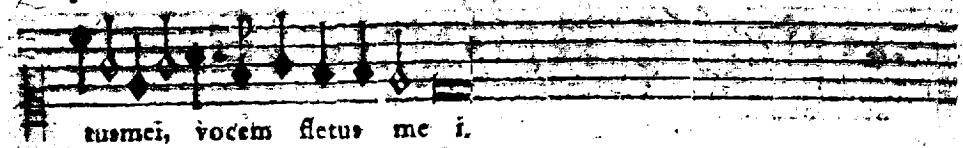
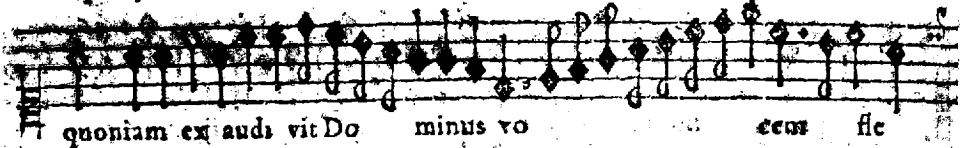
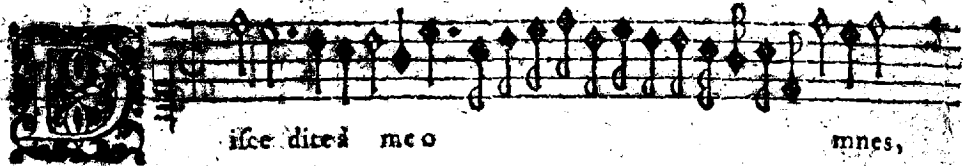
potes, nos tuo vultu fatias, ijra m. ptop



nos tuo vultu fa ti as.



X. Orlandus, *Ad Dorian.*



Orlandus

X I. Orlandus, *Ad Hypodorium.*



Intellectum tibi dabo, & instruaui te,

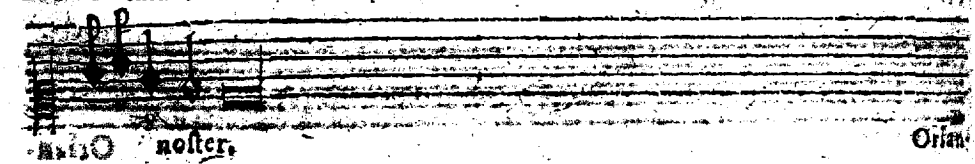
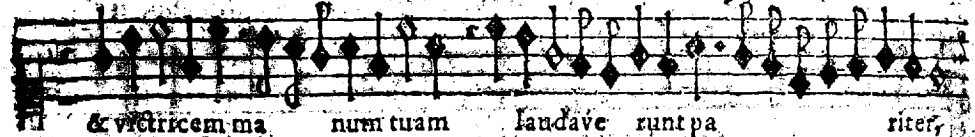
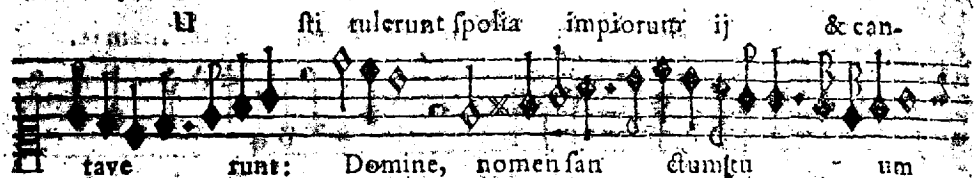
ij in via hac, qua gradieris hac qua gradieris firmabo, ij

super te oculos meos, ij oculos me-

os.

Orlan-

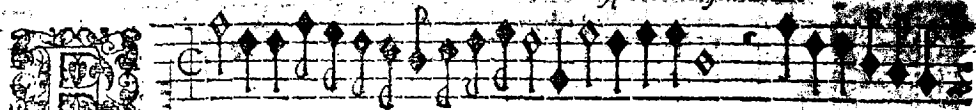
XII. Orlandus di Lafs. *Ad Fonicum.*



noster,

Orlan

XIII. Orlandus di Lais, *Ad Hypomixolydium*.

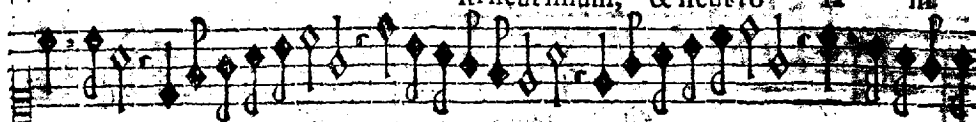


Ulgebunt Ja

sti sicut lili um, fulgebunt Ju-



sti sicut lilium, & sicut ro- sa in



Jericho flore

bunt ij

ij

an-

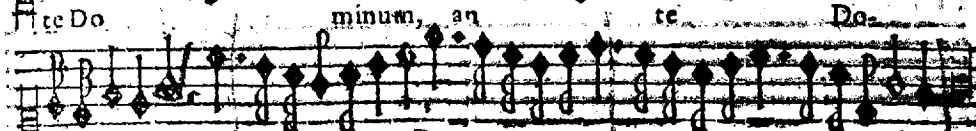


te Do

minum, an

te

Do-



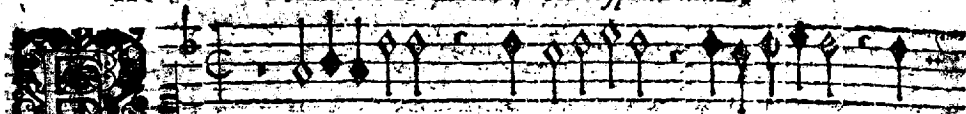
minum an

te Do

minum.

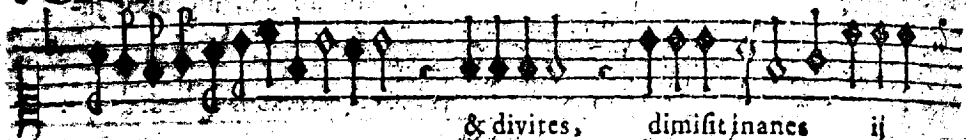
Orlan-

XIV. Orlandus di Lasso, *Ad Hypadarium.*



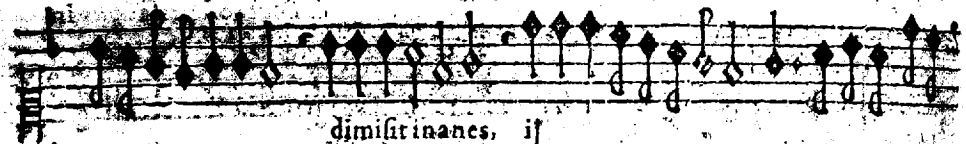
Su rientes implevit bonis jj

ij



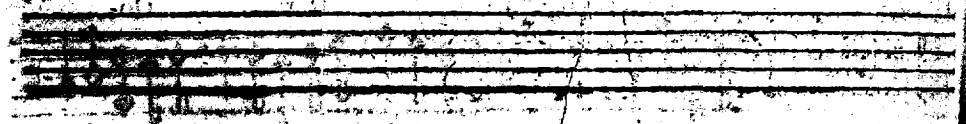
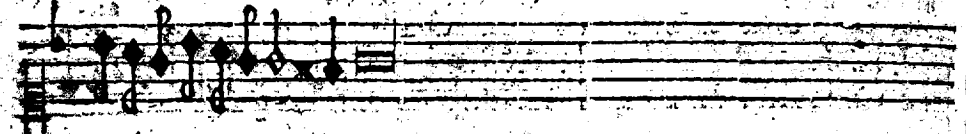
& divites, dimisit inanes ij

ij



dimisit inanes, ij

ij



Orlan

XV. Orlandusdi Lasso. *Ad Acolium.*



Ecit Potentiam in brachio su

o,

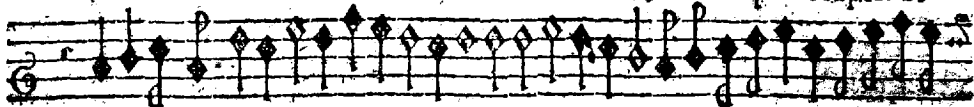


in brachio

su

o,

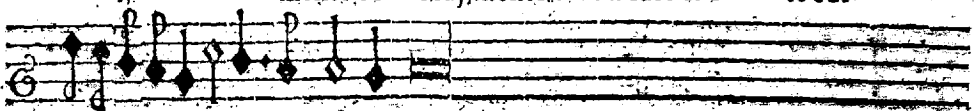
disperſit ſuperbos



ii.

mente cordis ſui, mente cordis ſui men

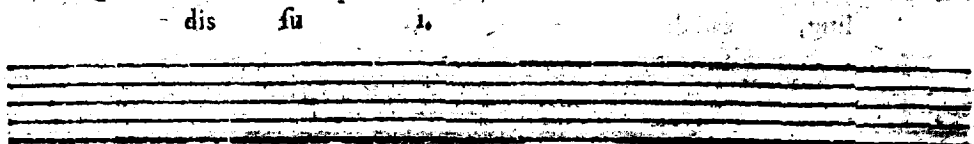
te cor-



dis

ſu

1.



P

Orlandus

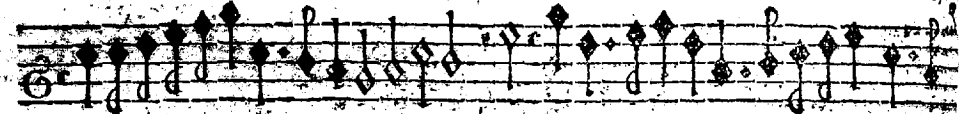
XVI. Orlandusdi Lasso. *Ad Hypodorium,*



Culus non vi dit nec au ris au-



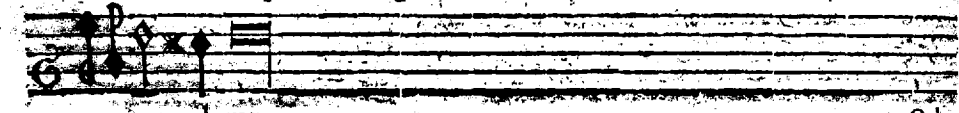
di vit nec in cor hominis ascen dit



que præ pa ravit Deus his, qui dili gunt il-



lum, qui di ligunt il-



lum.

Orlan

XVII. Orlandus di Lasso. *Ad Hypobrygium.*



Qui sequitur me, ij ij
non ambulat ij in te nebris sed habe-
bit sed habe bit in men
vi ta, dicit Do minus di cit Do-
minus, Orlandus

XVIII. Orlandus di Lasso. *Ad Phrygium.*



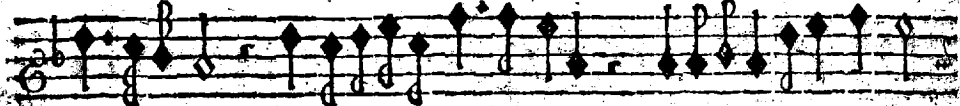
Egra cur rit ad me dicum vascu



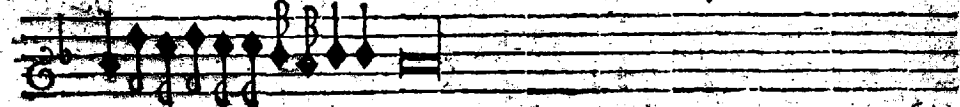
rens aro matum & a morbo multi pli ci



verbo curatur, verbo curatur me di-



ci verbo curatur ij



me dici

Orba

XIX. Orlandus di Lasso, *Ad Hypomixolydium*.



Uoniam, quita lia a gunt,
re gnum Dei, regnum, Dei,
non consequentur, non consequen tur, non conse
quen tur.

X X.

Jacobus Handl. *Ad Hypocorion.*



Ripe me Domine ab inimicis me-

is, ad te confugi ij

Docce me facce voluntatem tu

am, qui

a De us meus es tu,

quia Deus

ij

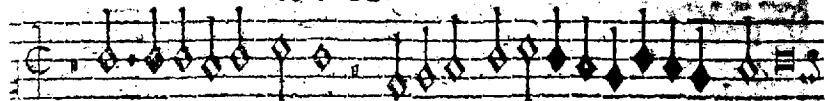
meus

es

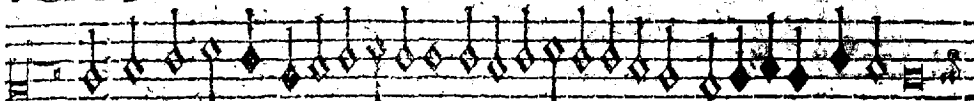
tu.

Idem

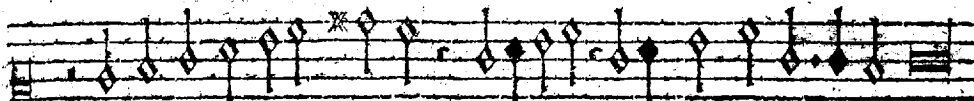
X X I. Idem *Ad Hypophrygium. vocibus inversis.*



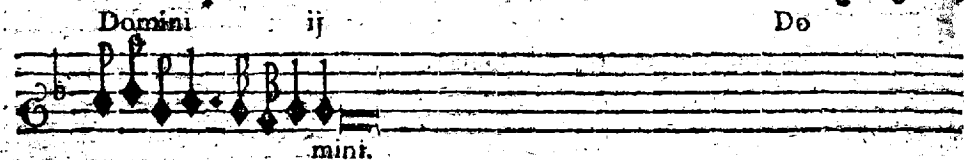
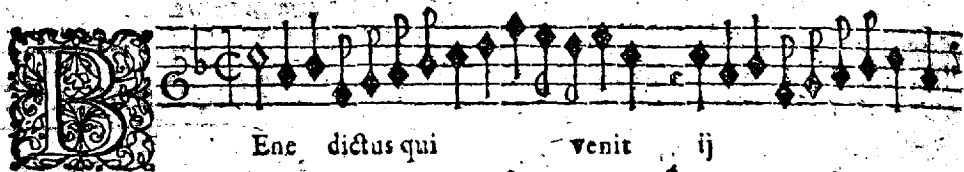
Ripe me Domine, ab inimicis meis,



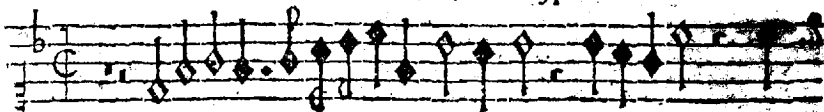
ad te confugi ad te confugi, Doce me facere voluntatem tuam,



Quia Deus meus es tu, Quia Deus iherusalem es tu.



X X I I I. Orlandus, *Ad Hypodoriũ.*



Benedictus

qui venit in nomine

ij

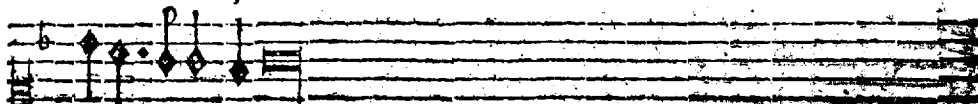


ij

Do

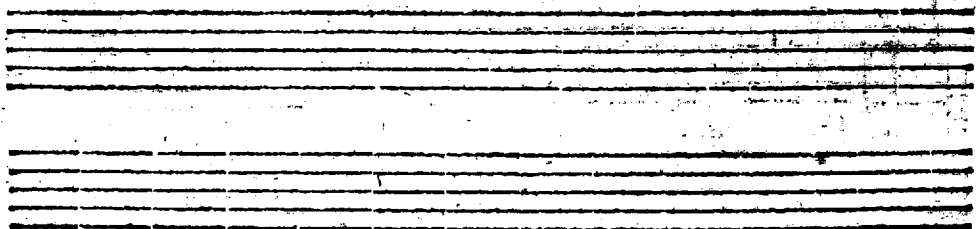
mini,

in nomine



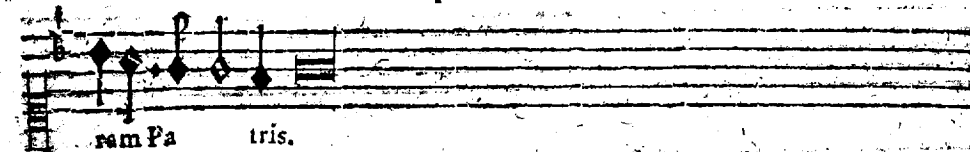
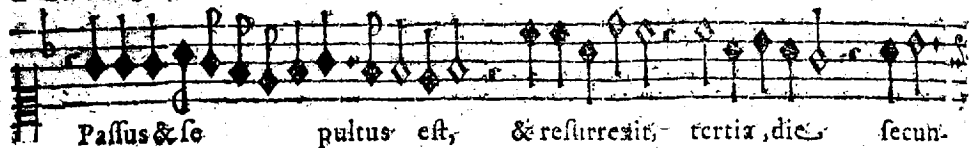
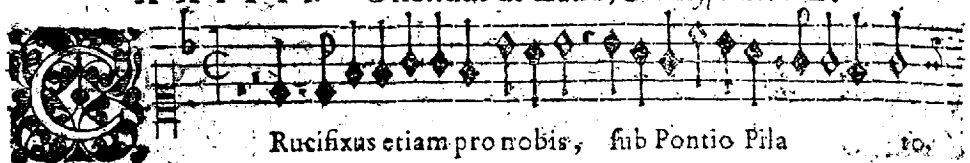
Do

mini,

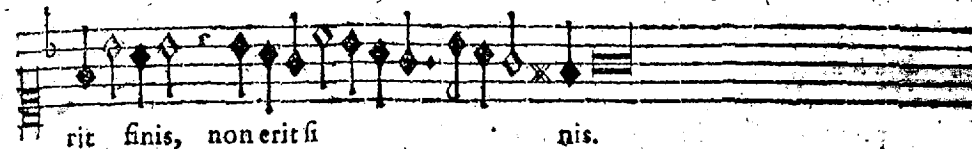
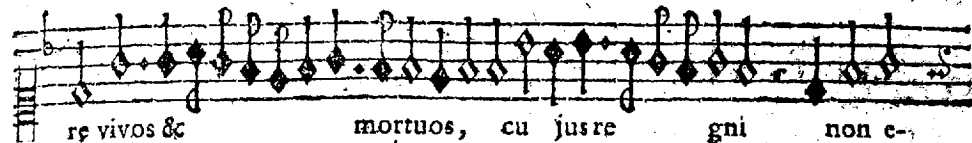
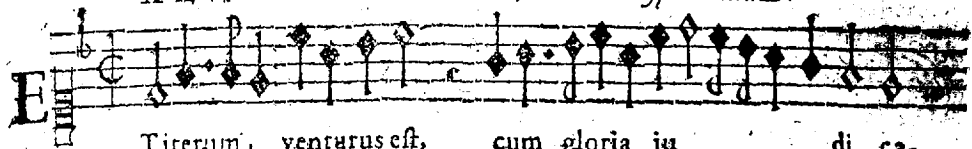


Orlandus.

X X I I I I. Orlandus di Lasso, *Ad Hypodorium.*

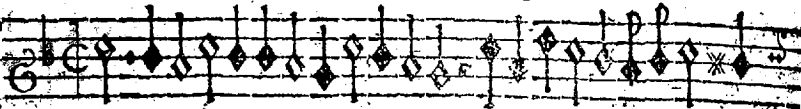


XXV. Orlandus di Lasso, *Ad Hypadonium.*



Johan

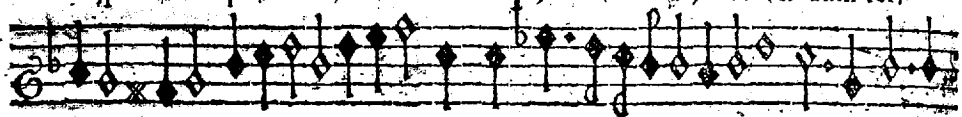
XXVI. Johan Leo Hasler. *Ad Jonicum.*



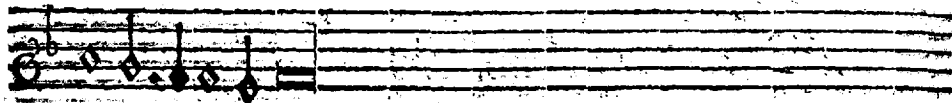
Rucifixus etiam pro nobis, sub Pontio Pi la-



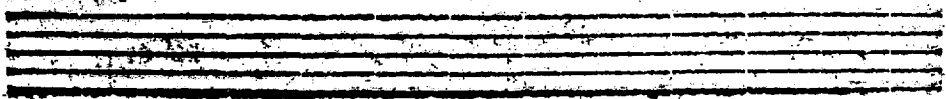
to, passus & sepultus est, & resurrexit, tertia die, secun dum scri-



pturas, & ascendit in cœ lum, sedet ad dexte-

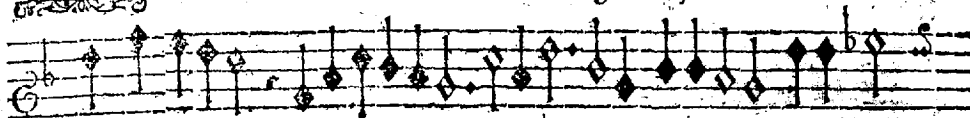


rampa tris.

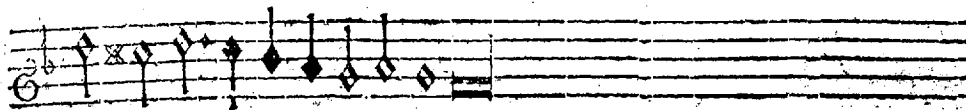




T iterum venturus est cum gloria, judica re vi-

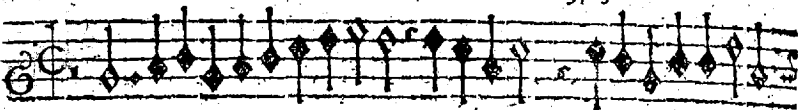


vos & mortuos, ij cujus regni non erit finis, cujus re-

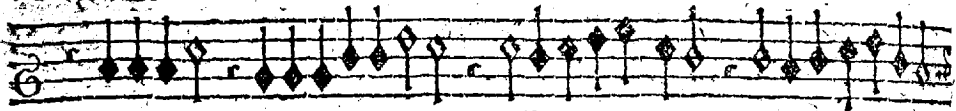


gni non e rit finis.

XXVIII. Blasius Ammon. *Ad Hypojonicum.*

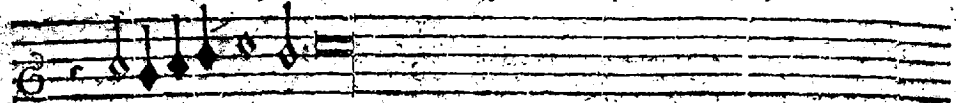


Rucifixus etiam pro nobis, sub Pontio, sub Pontio Pilato,

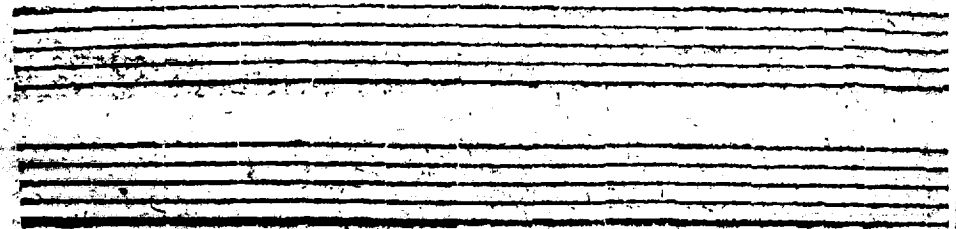


sub Pontio ij

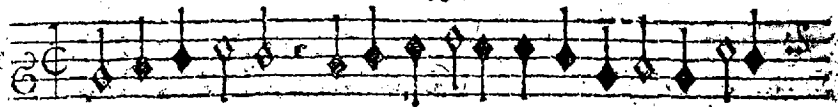
passus & sepultus est, ij



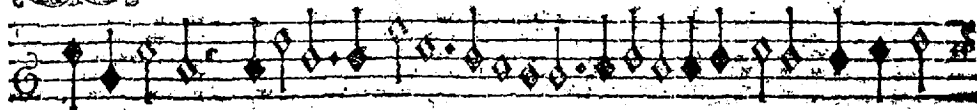
passus & sepultus est.



XXIX. Blasius Ammon: *Ad Hypajonicam, variato fr. C.*



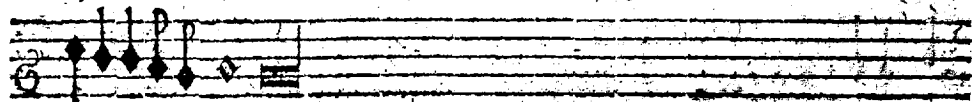
T resur rexit, ij tertia di C, di-



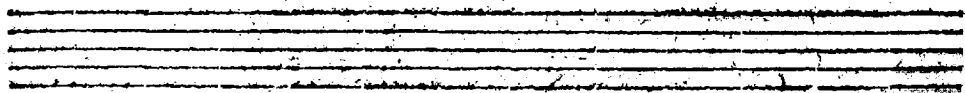
secundum ij ijs scripturas, & ascendit ij ij



ij incoelum, sedet, sedet ij ij ad dexteram Pa-



tris.



Orlan-

X X X. Jacobus Handel, *Ad Dorian*.



Leni sunt Cœ. li & ter-

ra, & ter

ra' ij

gloriatua, gloria tua. ij ij

Orlando.

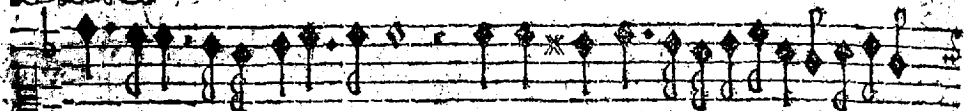


Eata, beata, cu jus brachijs seclipe-
 pendit ij precium statera facta corporis,
 ij pradamq; tulit.
 ij tartari, pradamq; tulit tarta ri, ij
 tar ta ri,

X X X I I. Orlandus di Lasso, *Ad Hypocorismum.*



E deprecamur, ij ij



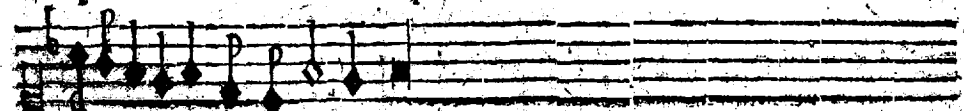
largius, nostris adau ge



senſi bus, neſcire pror ſus o mnia cor ru-



pti o nis vult ne ra cor ru ptio nis vult-



ROTE

Jacobus



Go antem semper

spe

FD-

bo, & adiciam

super omnem laudem tuam, exultabunt labi-

a me

24

cum cantavero tibi,

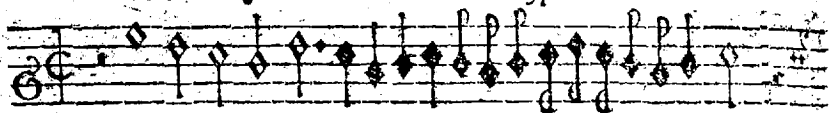
ii

& anima, ij

mea, quam redemisti, & a ni ma mea,

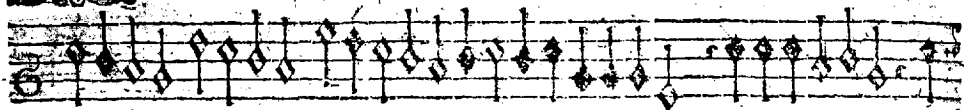
quam redemisti, quam re de mi sti, iſ

ij



Ed & lingua me

a



tota die, ij

ij

meditabitur justitiam, justitiam tuam,



ij

cum confusi & reveriti



fuerint, cum confusi & reveriti su

erint, qui quærunt,



ma

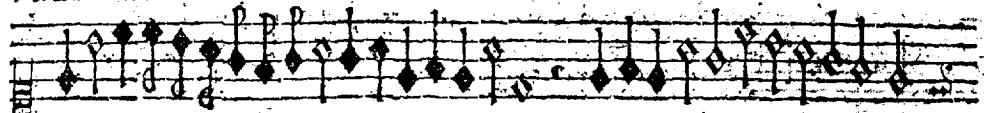
la mi

hi.

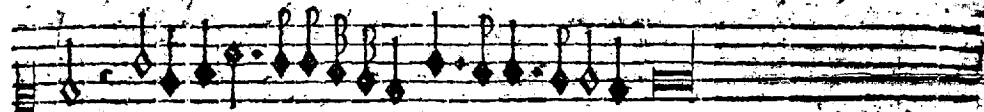
XXXV.

Orlandus di Laffus, *Ad Hypophrygium.*

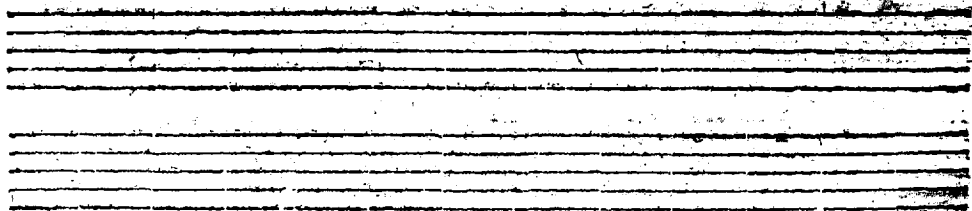
Uditui meo da bis gau di-



um & leti tiam, & exultabunt ij ossa humilia-

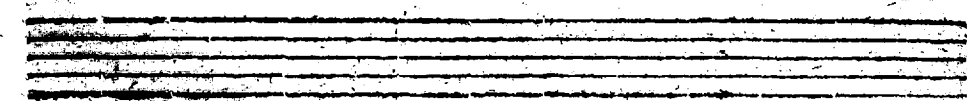
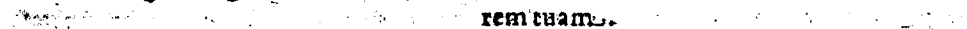
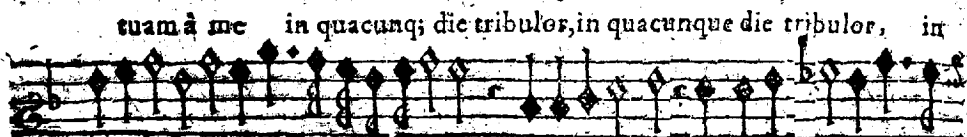


ta, ossa humi li aia.



Orlan-

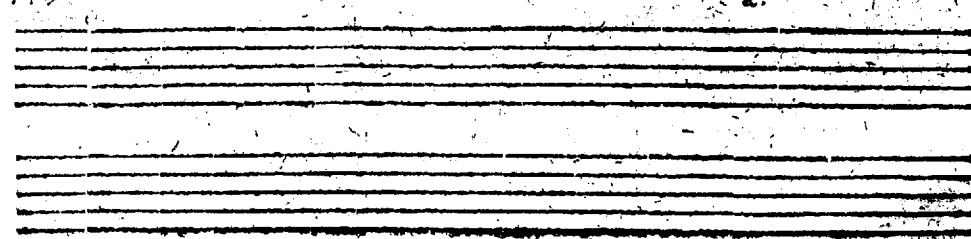
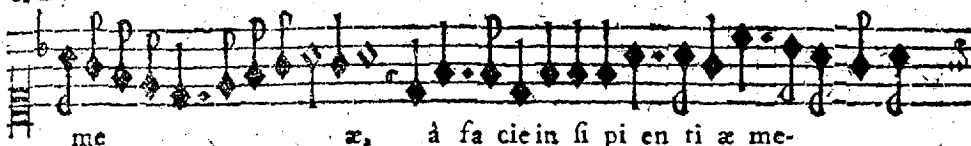
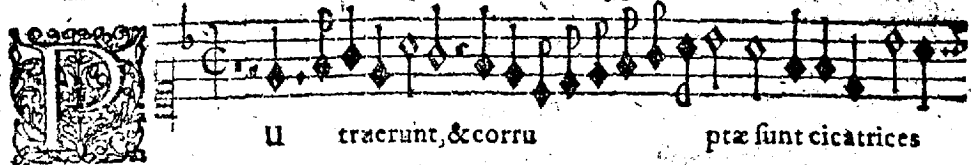
XXXVI. Orlandus di Lasso. *Ad Jonicum*, variato fine.



Jacobus

XXXVII.

Orlandus di Lasso *Ad Phrygium*, variato fine.

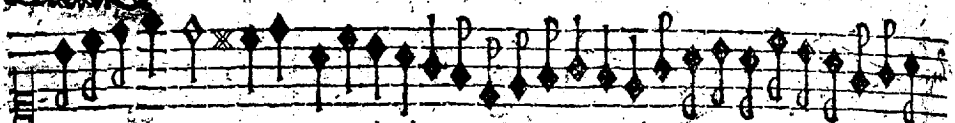


Blasius

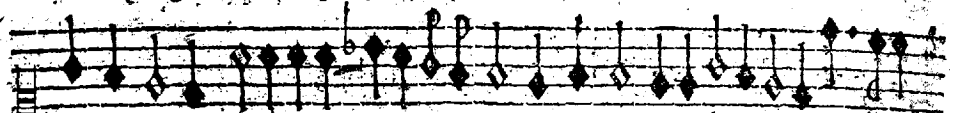


Omi ne, ne in furore tu

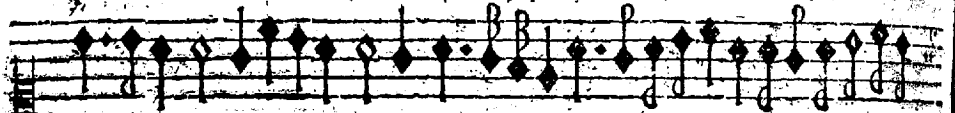
o ar-



guas me, neque in ira tu a corri-

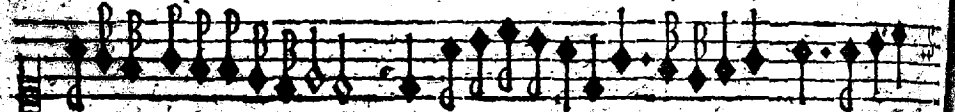


pias me, mise re re mei Domine, quoniam infirmus sum, sana me



Domine, quoniam conturbata sunt

ossa me-



a,

& a

nima

mea turbata.

et val de, sed tu Domine us-
que quo?

R

predicatio

XXXIX.

Bernhardus Klingenstein / *ad Dorium, variato fine*

Convertere Domine & eripe a nimam me.

am, Sal- vum me fac propter mise- ricordiam tu-

am, quoniam non est in mor- te qui memori-

tu i in infer- no autem qui

confitebitur tibi labora, vi in ge mi

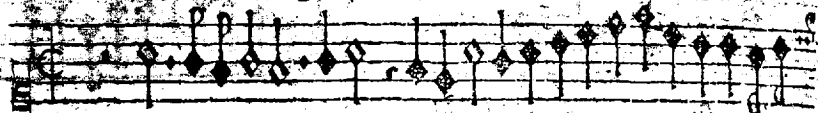
Handwritten musical score on four staves. The notation is a form of early printed music, possibly mensural or a simplified staff notation, with notes represented by diamond shapes. The lyrics are in Latin and are written below the staves.

tu me o, lava bo, lava ho

per singulas no ctes, per singulas no ctes, lectum

meum, la crymis me is stratum meum riga

bo.



lar ba tus est a furore oculus meus in vetera



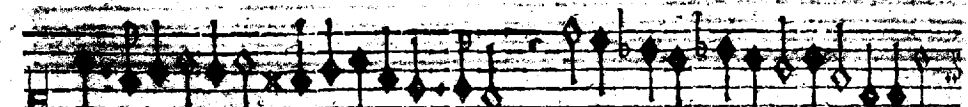
vi inter inimicos meos, inter inimicos meos, discedite a



me omnes, qui operamini iniquita tem, quoniam exaudivit



Dominus vo cem fle

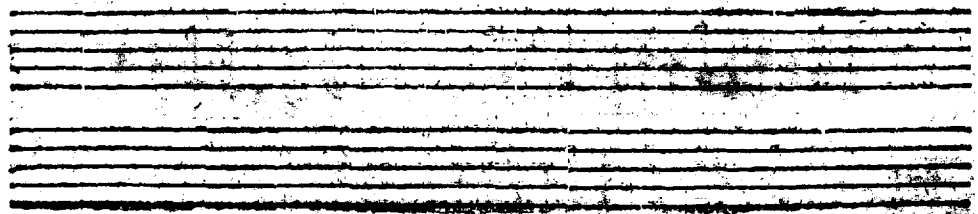
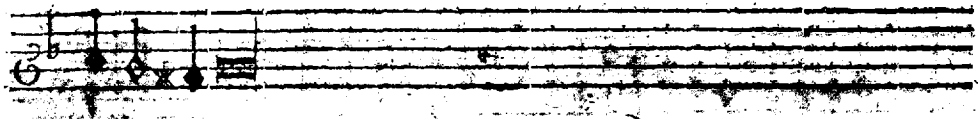
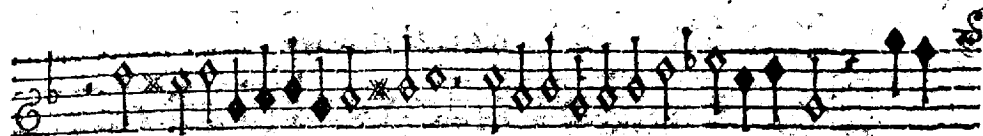


tus meus exaudivit, Dominus deprecationem meam, Dominus



XLI. Orlandus de Lais. *Ad Dorium.*





R 4

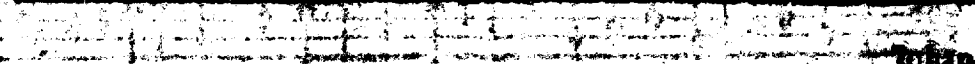
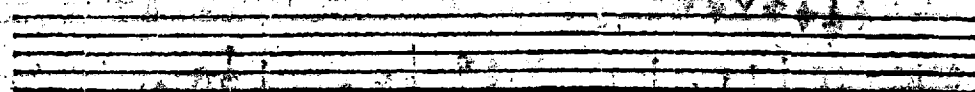
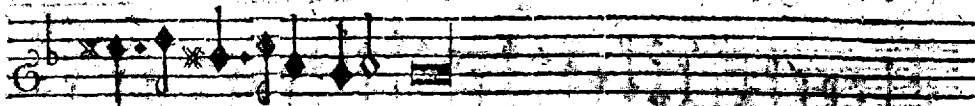
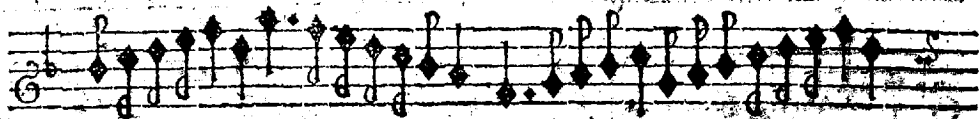
Orlandus

XLII. Orlandus *Ad Dotum.*



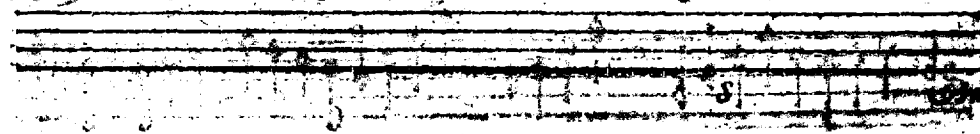
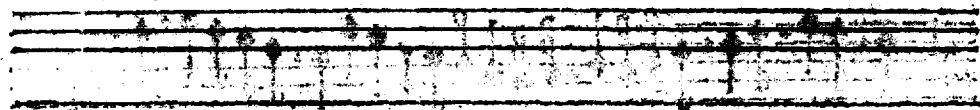
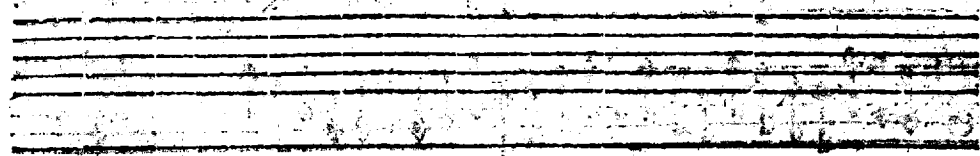
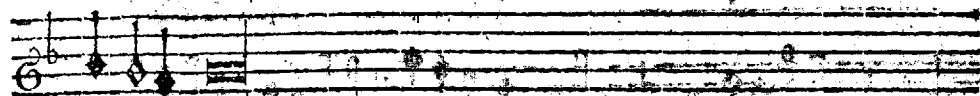
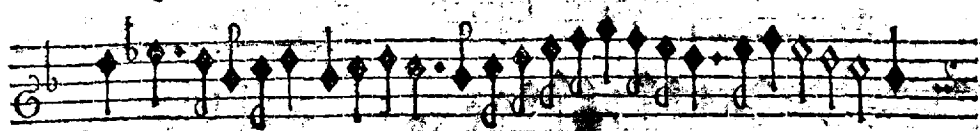
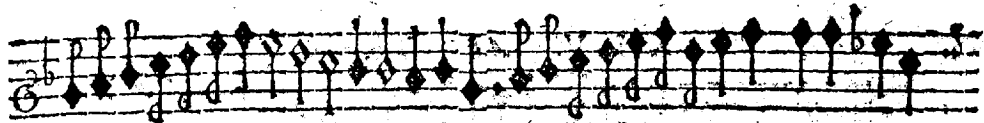






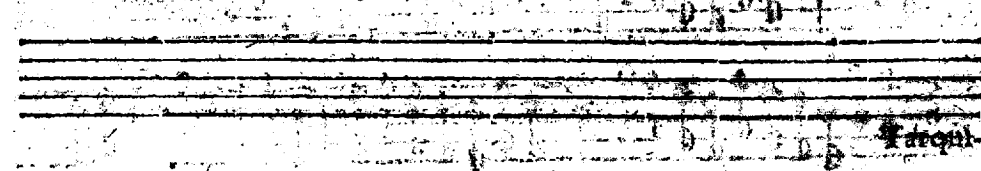
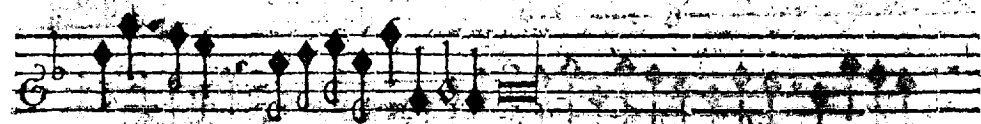
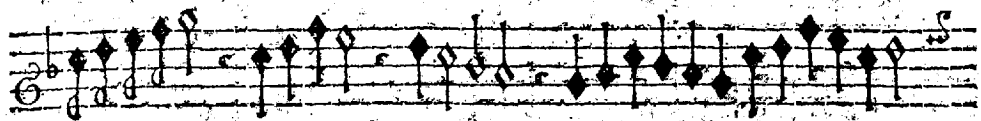
TOMAR





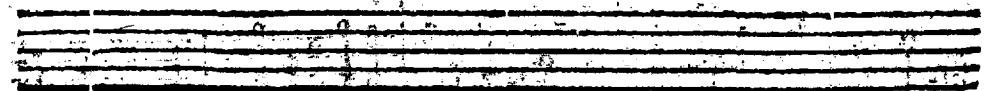
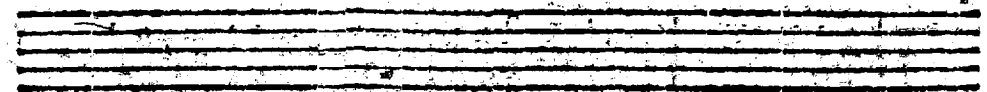
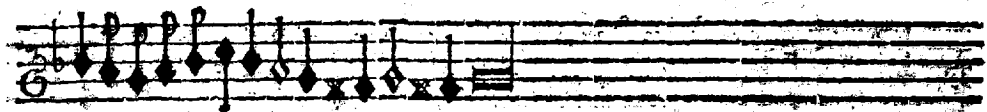
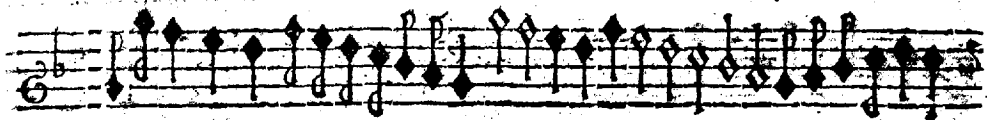
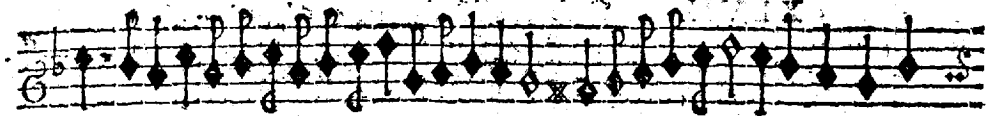
X L V. *Ad Dorium.*





X L V I. Tarquinius Papa, *Ad Dorian.*





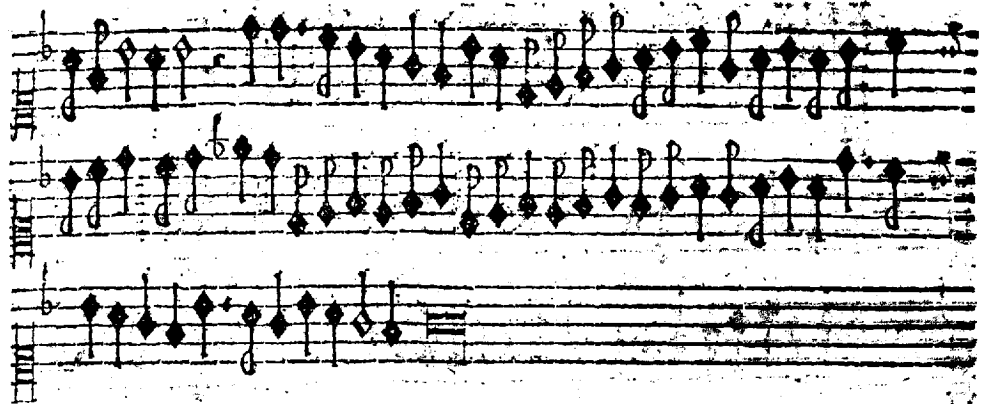
XLVII. Casparus Fösterus. *Ad Dorian.*





XLVIII Orlandus di Lasso, *Ad Hypodorium.*

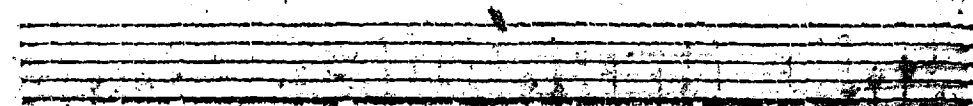
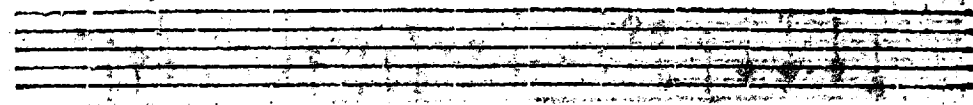
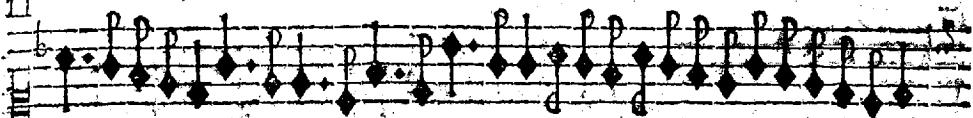
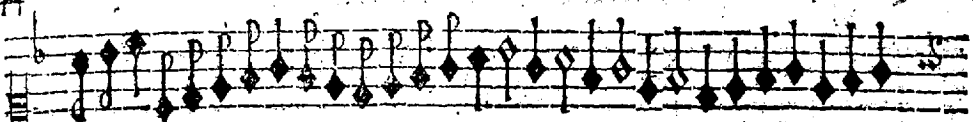
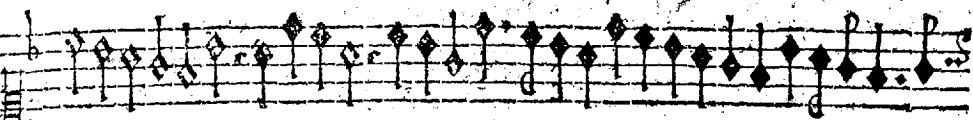




Orlandus

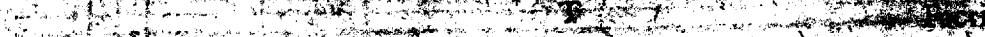
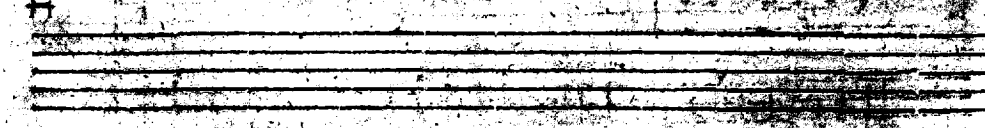
XLIX. Orlandus di Lasso, *Ad Hypodorium.*





L. Orlandus di Lasso: *Ad Hypodoriū.*





L.I: Fabritius Facciola. *Ad Hypodorium*





L.L. Cornelius Verdonch *Ad Hypojanicum.*



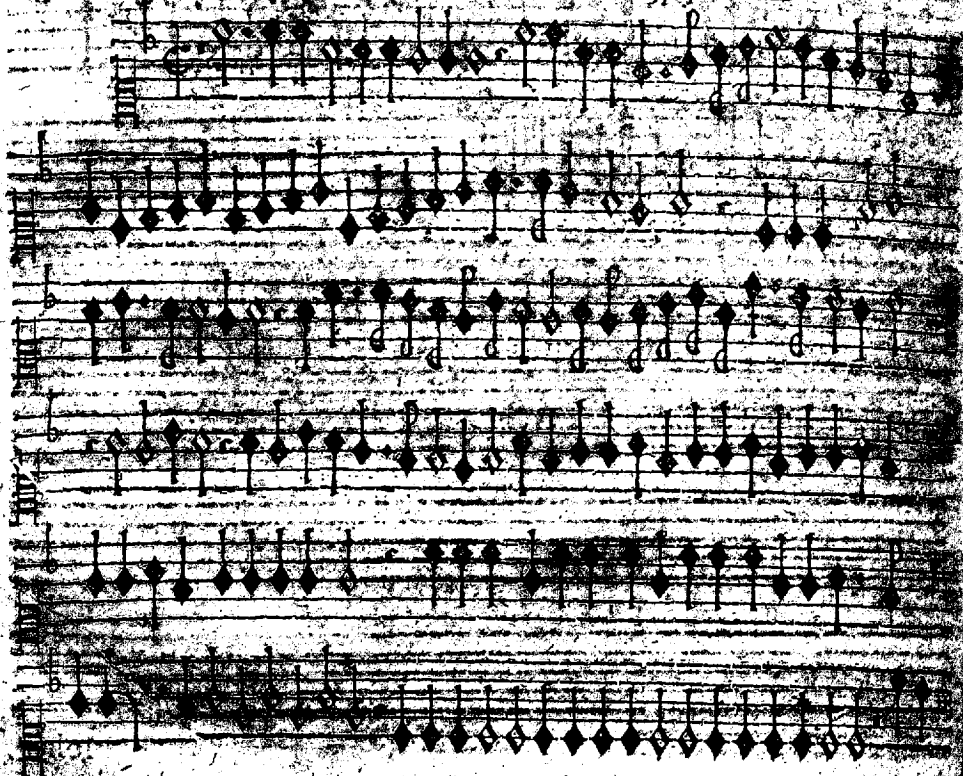


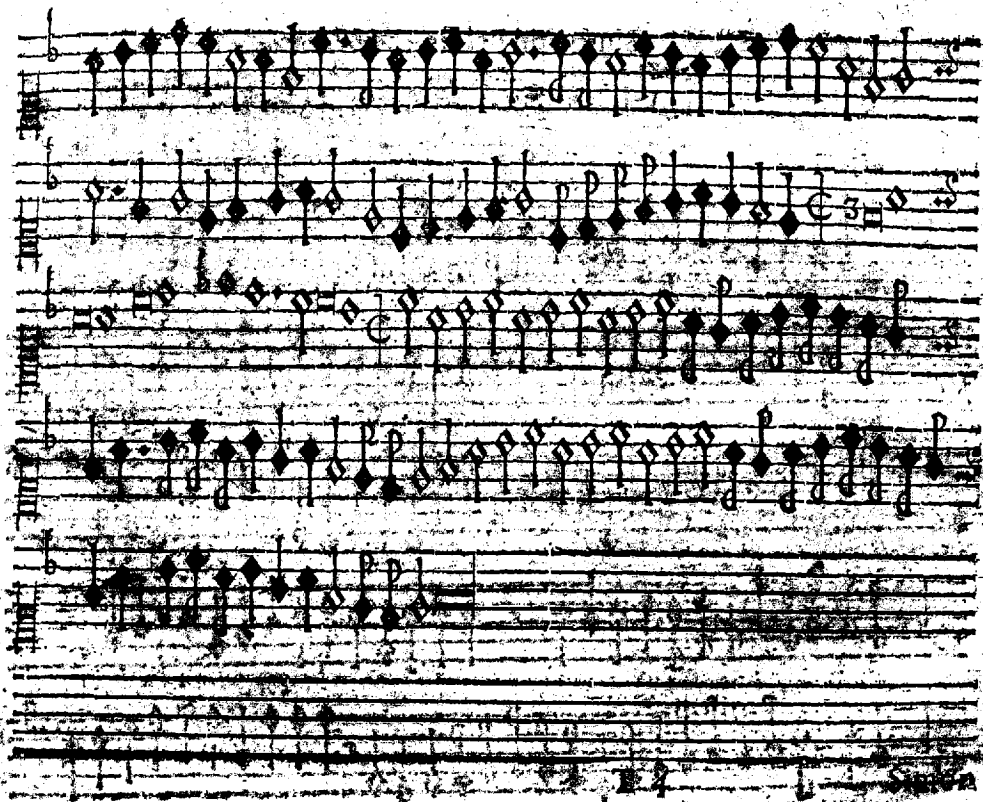
Iohan.

LIII

Johan Maria Tallis

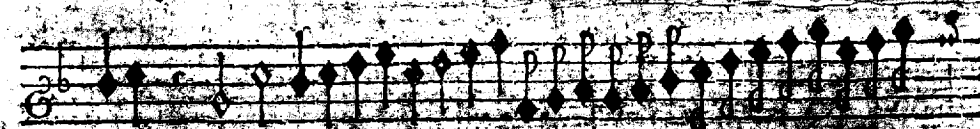
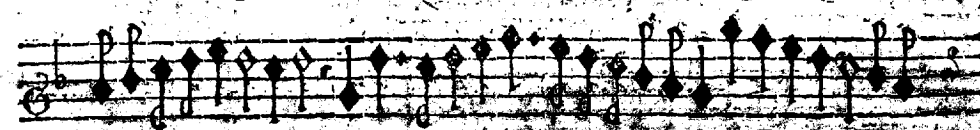
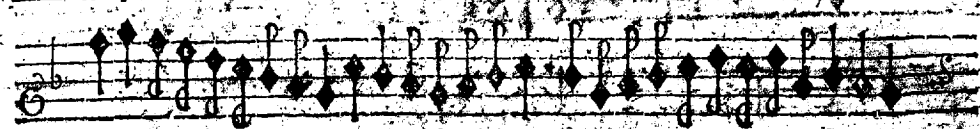
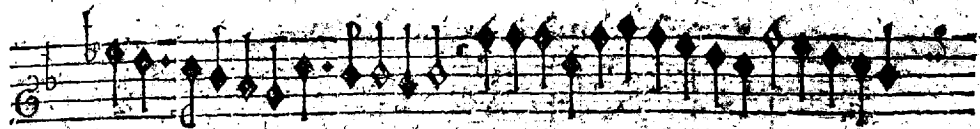
Ad Hypæoniam.





L. IV. Simon de Baldis. *Ad Tonicum.*





L.V.

Johann de Antiquis

Ad Funicum.

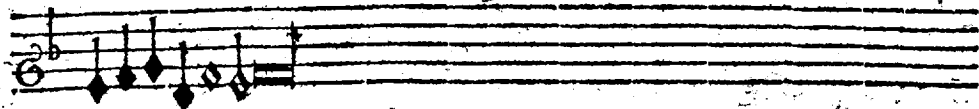




Dominus

LVI. Dominicus Manfar. *Ad Tonicum.*

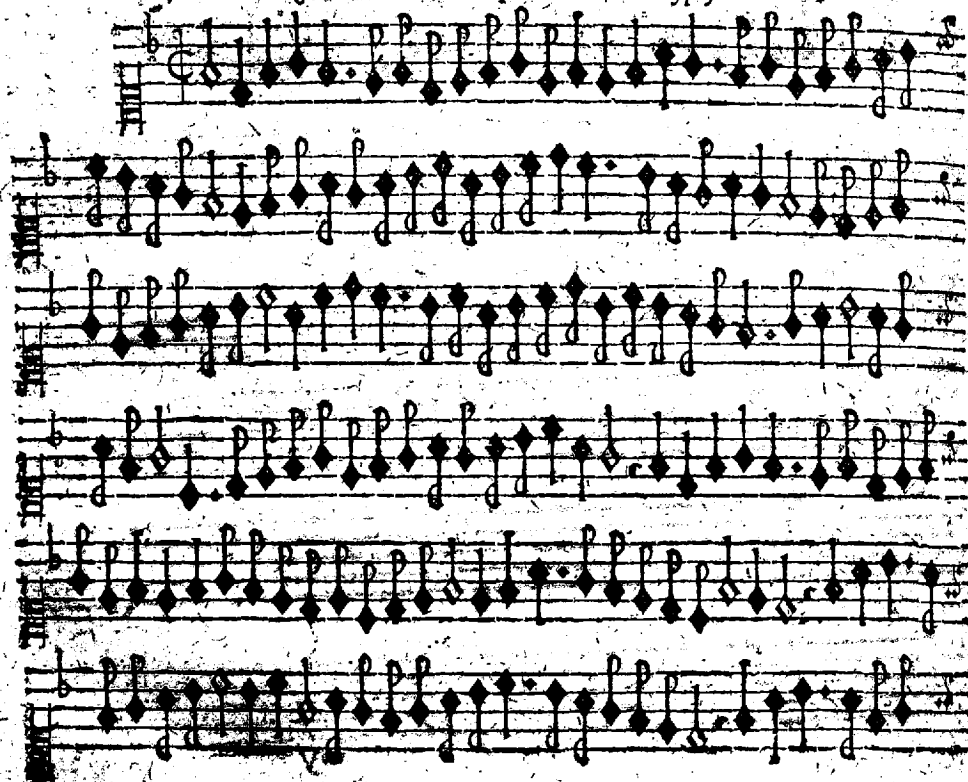




V

Johan

L VII. Johan de Antiquis. *Ad Hypojonium.*





LVIII. Benedictus Lupachinus. *Ad Hypojonicum.*





B. Lupaci

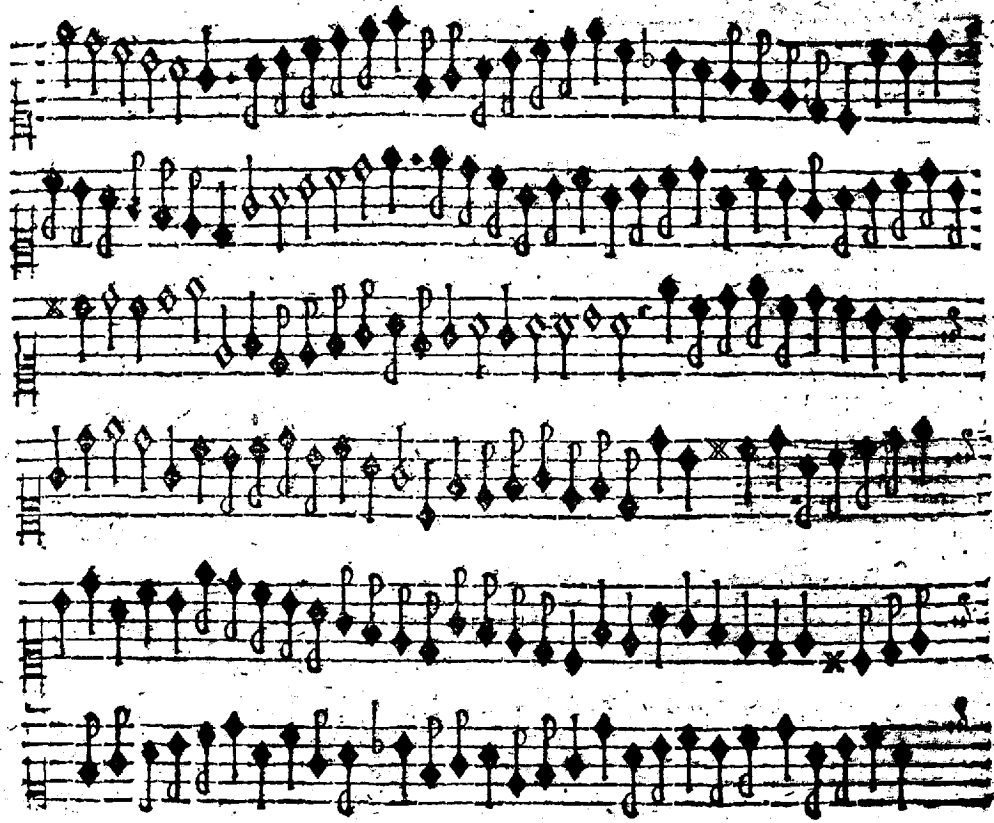
LIX. B. Lupacius. *Ad Jonicum.*

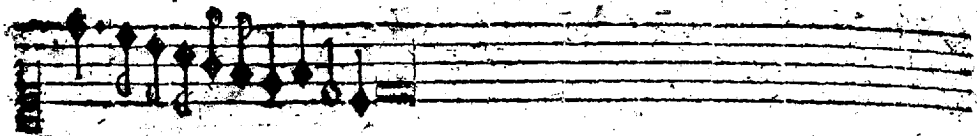




LX. Fabricius Faciola, *Ad Derivum.*







LXL Horatius de Martino *Ad Dorium*





LXII. B. Lupacinus. *Ad Dorium.*





LXIII. Benedictus Lupacinus. *Ad Dorian,*





LXIV. Johan Maria Taffé. *Ad Dorian.*





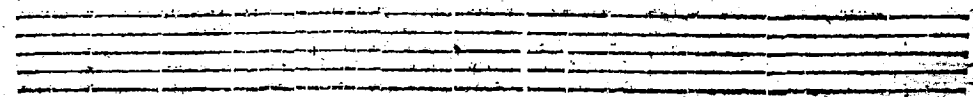
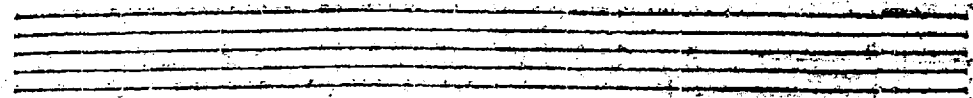
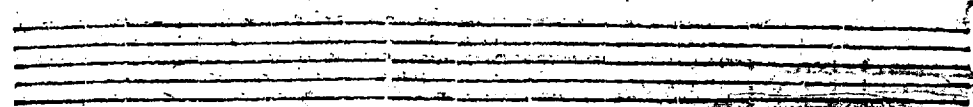
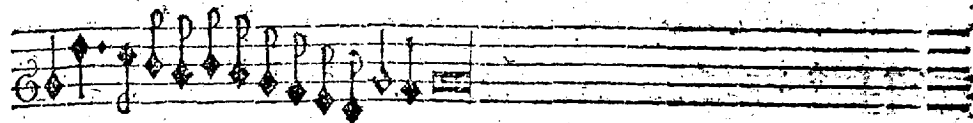
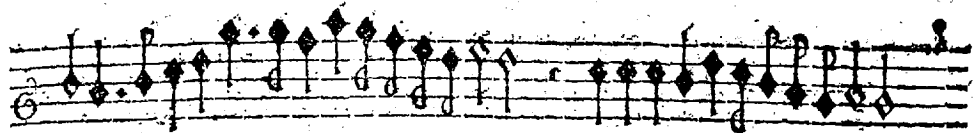
LXV. Pomponius Nenna. *Ad Mixolydium.*





LXVI. Lupacinus. *Ad Ad Mixolydium.*

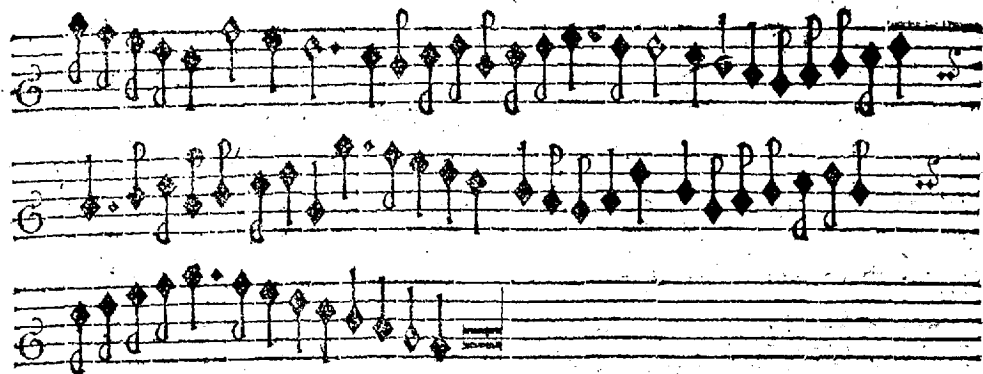




Stephan.

LXVII. Stephan Felis. *Ad Mixolydian.*





Cornet

LXVIII. Cornelius Verdung. *Ad Dorian.*



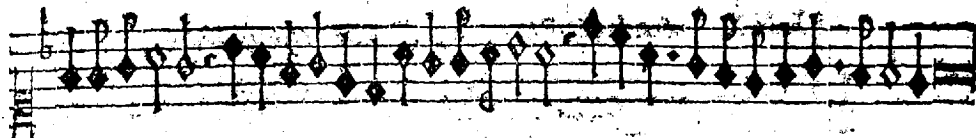


Y

Andreas

LXIX, Andreas Pevernage. *Ad Hypocritum.*





LXX. Andreas Pevernage. *Ad Hypocorismum.*





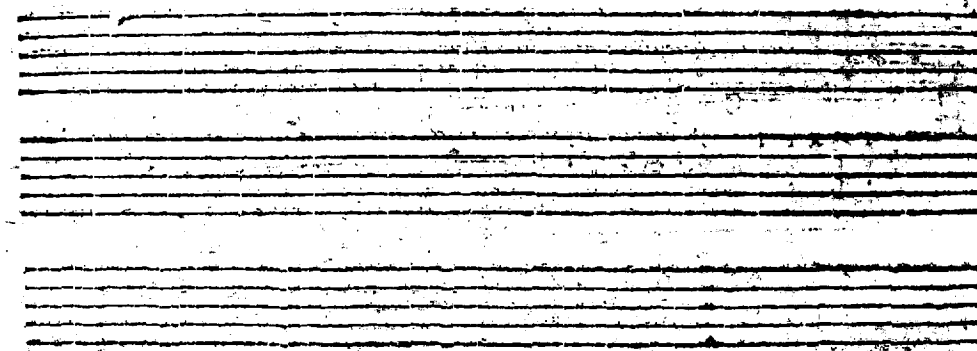
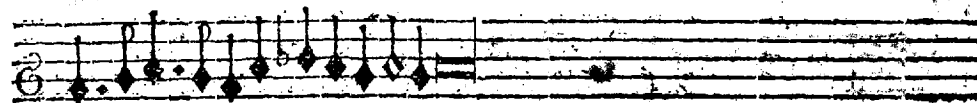
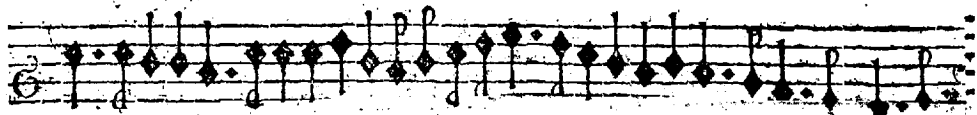
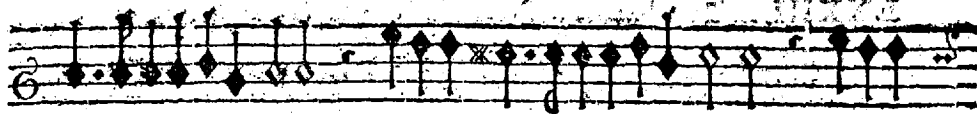
LXXI. Andreas Pevernage. *Ad Hypocriticum.*





LXXII. Andreas Pevernage. *Ad Hypocorinth.*

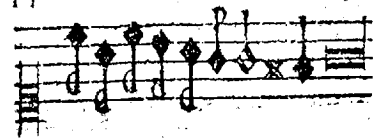




Bernhar-

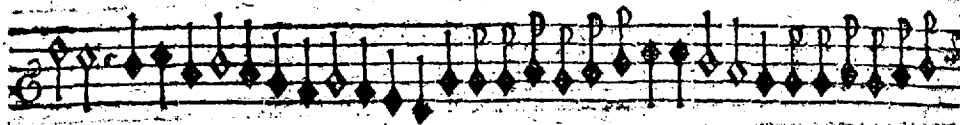
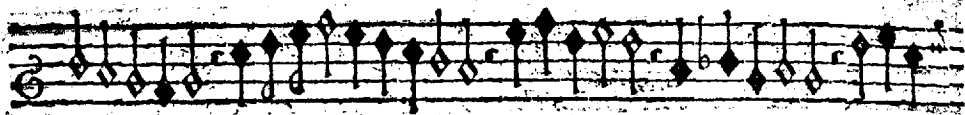
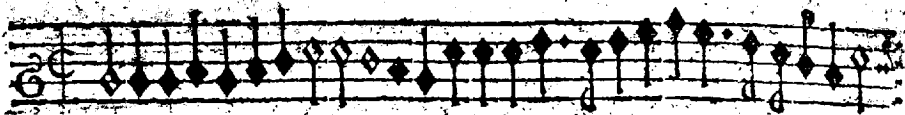
LXXIII. Bernhardus Klingenstein. *Ad Hypomixolydium.*

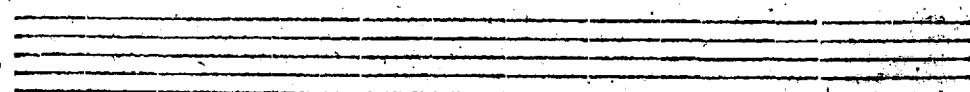
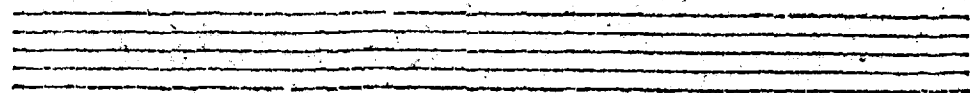
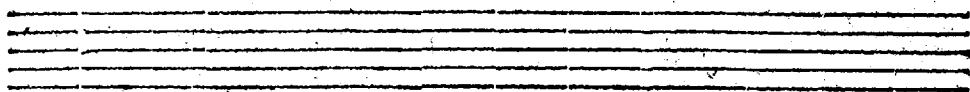
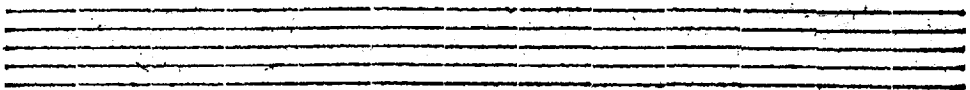
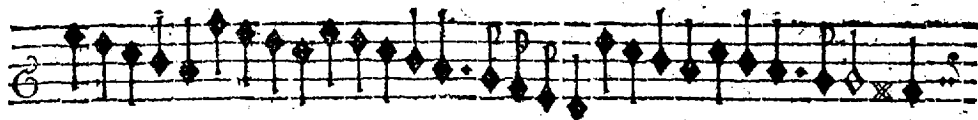




Incerdus

LXXIV. Incerdus Autor. *Ad Mixolydium.*

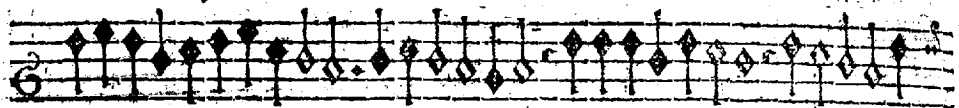




Z

Incep.

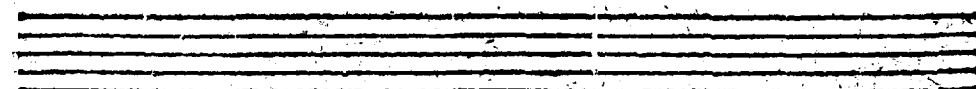
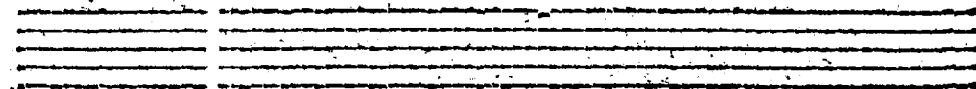
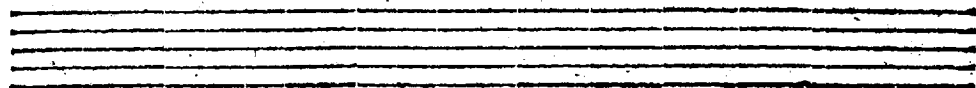
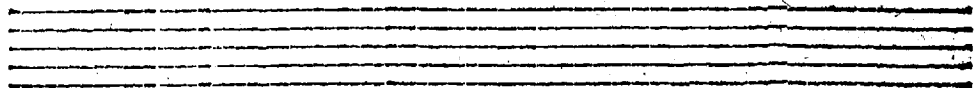
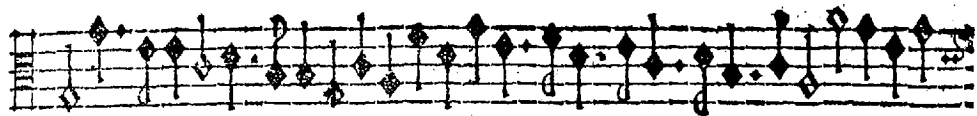
LXXV. Incertus Autor. *Ad Mixolydium.*





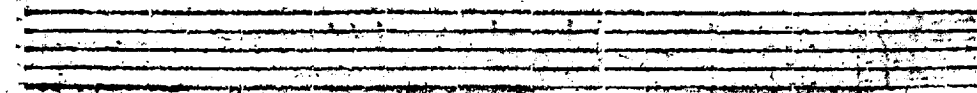
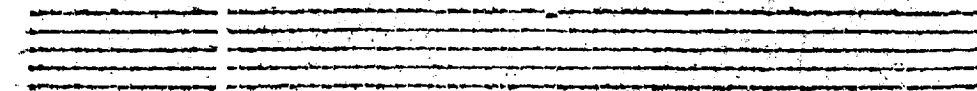
LXXVI. Orlandus di Laffus. *Ad Mixolydium.*





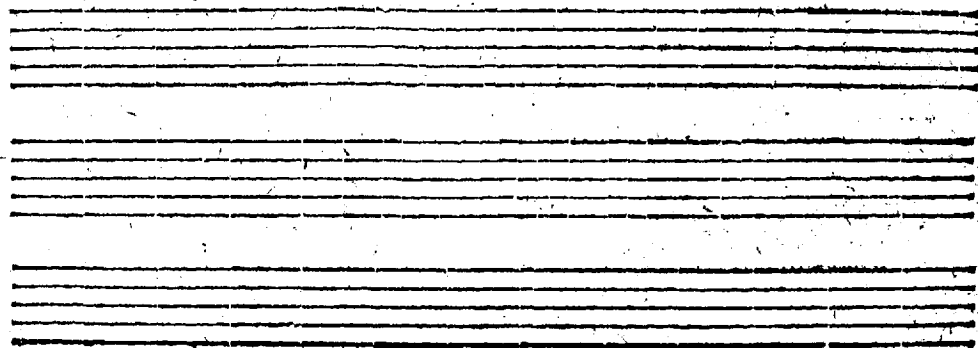
LXXVII. Orlandus di Laff. *Ad Mixolydium.*





LXXVIII. Orlandus di Lafs. *Ad Hypomixolydium.*

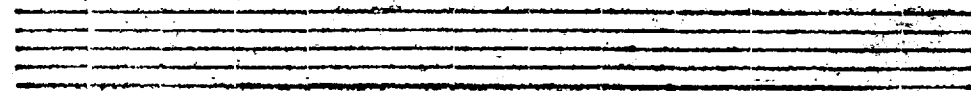
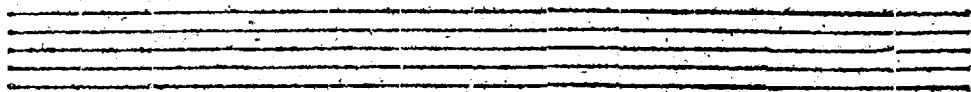
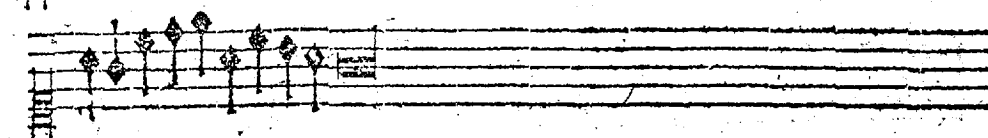
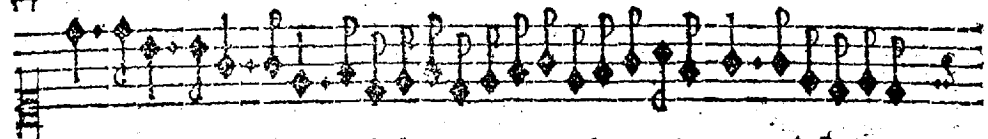
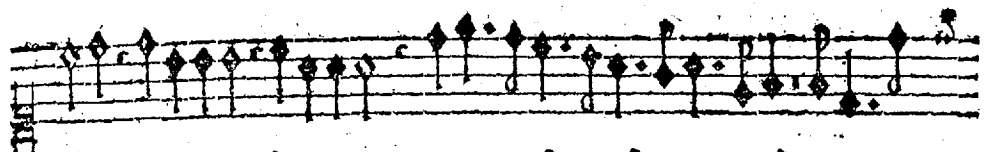




Orlan.

LXXIX. Orlandus di Lasc. *Ad Hypomixolydian.*

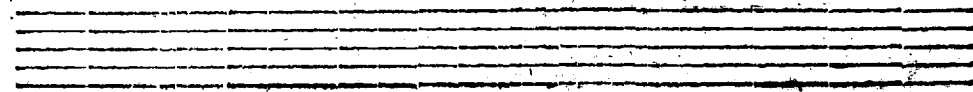
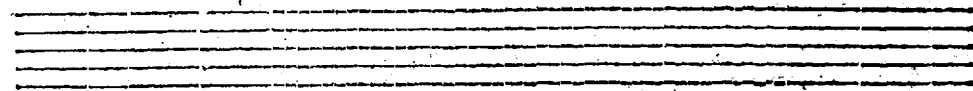
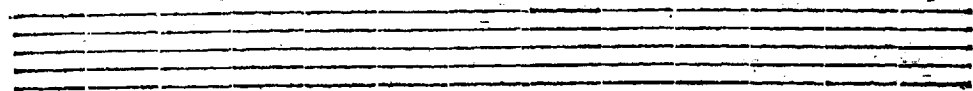
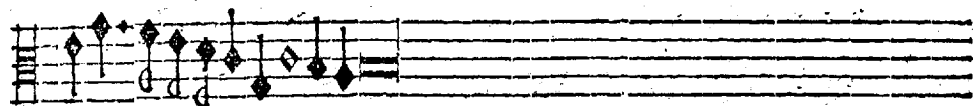
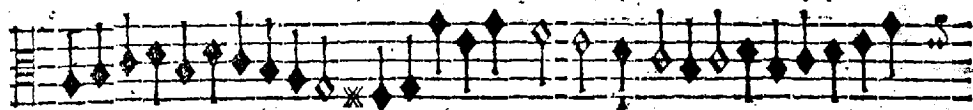




Caspa.

LXX X. Casparus Försterus, *Ad Mixolydium.*





AA

Orlan-

LXXXI. Orlandus di Laffus. *Ad Phrygium.*



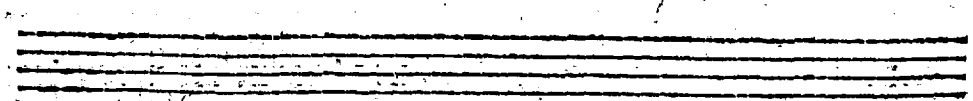
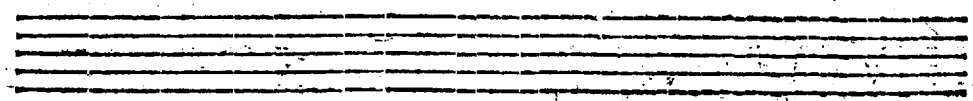
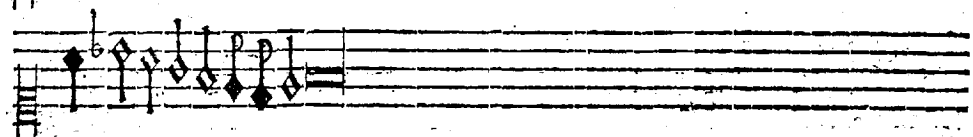


AA 2-

Orlan

LXXXII. Orlandus. di Laffus. *Ad Lydium.*



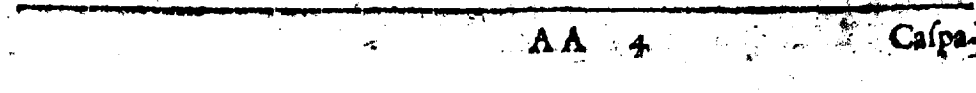
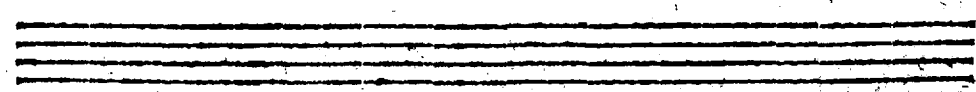
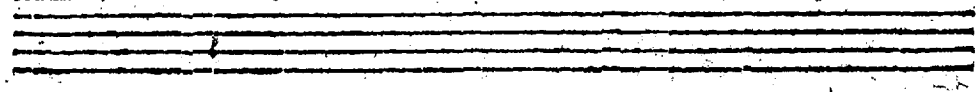
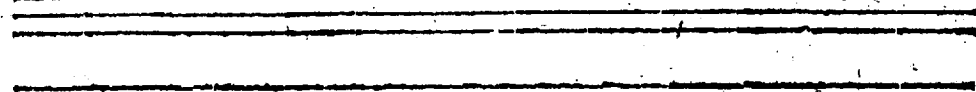
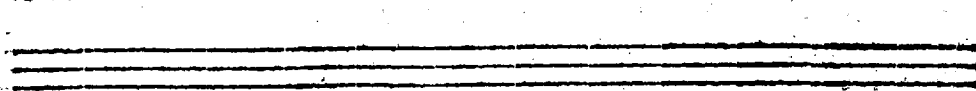
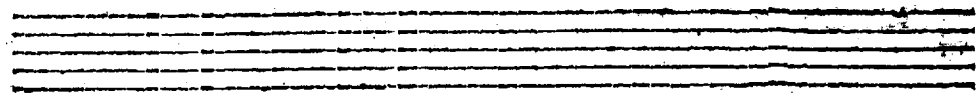
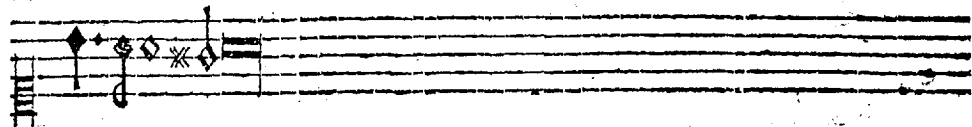


AA 3

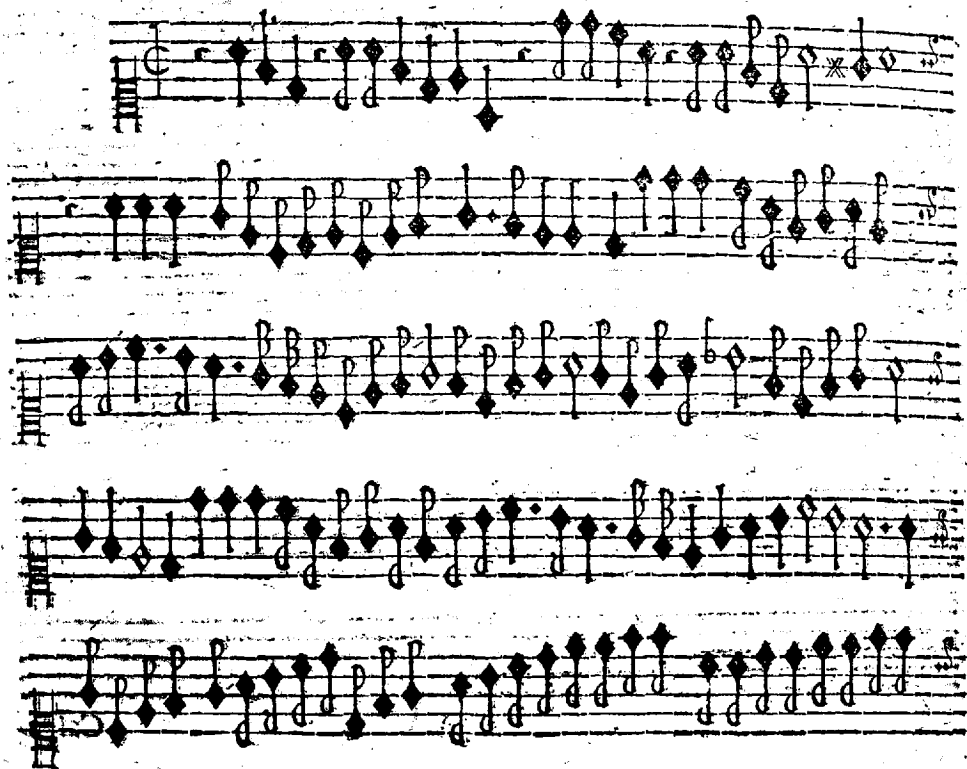
Caspas

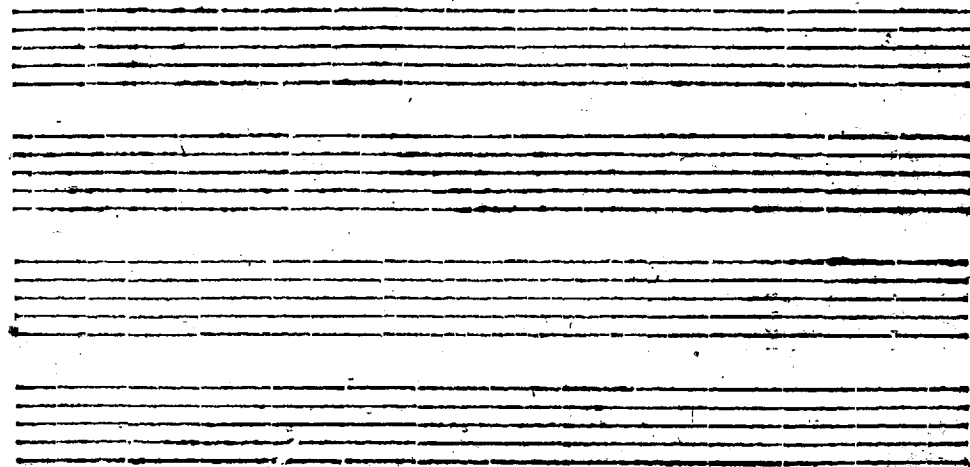
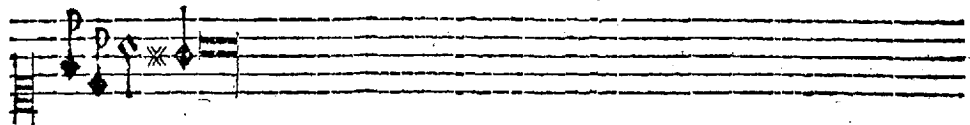
LXXXIII. Casparus Försterus. *Ad Hypocelium.*





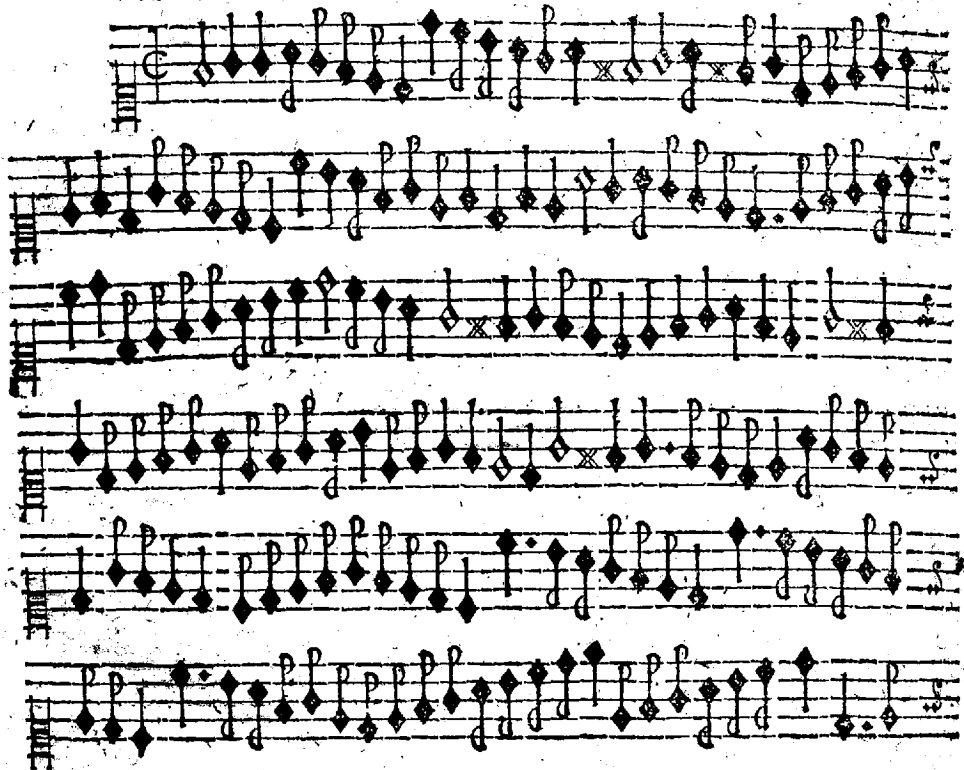
LXXXIV. Casparus Försterus, *Ad Dorium Variato fine.*





Franciscus

LXXXV. Franciscus Palumbus. *Ad Dorian.*





Josquin

LXXXVI. Josquin de Pres. *Ad Phrygium.*





BB

Jolquin

LXXXVII. Josquin de Pres. *Ad Hypomixolydian.*



LXXXVIII. Josquin de Pres. *Fuga in Secunda superiore Resolutio.*



LXXXIX. Josquin de Pres: *Ad Hypodorium.*



Antoni-

XC. Antonius Brumel. *Ad Hypodorium.*





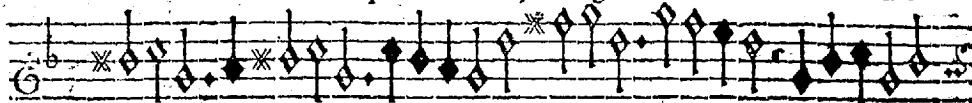
XCI. *Ad Dorian.*



Laus & peren nis glo-



ria Laus & perennis ij glo ria De-



o Patri ij & filio Deo Patri & filio ij



Sancto simul Paraclito ij in seculorum secu-



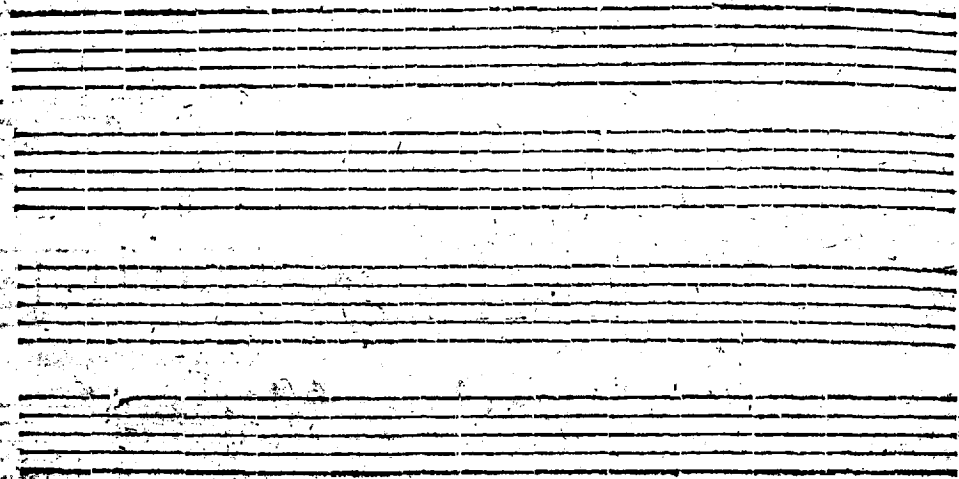
la in seculorum secula ij ij



in seculorum se

cula.

F I N I S.

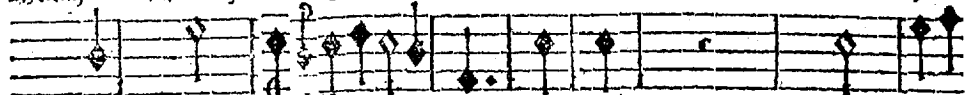


Errores insigniores sic corrigantur :

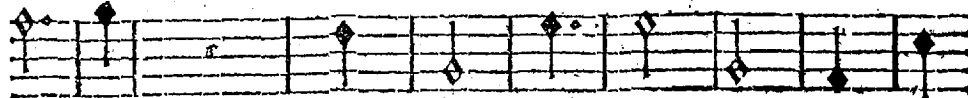
Primus numerus significat quota sit cantilena, secundus in quoto versu lineari sit error Tertius, post quot notulas à principio versus

In voce superiore libri primi.

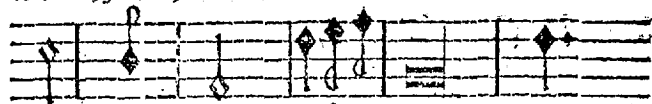
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20.1.9. ib.3.1. 22.6. in init. inf. 38.5.5. dele 42.5.10 ib.7. 43.1.19. dele ib.7.22. 46.3.24. 47.1.3.



49.5.6. 53.7.5. inf. 64.7.26. 69.3.5. ibid.9.8. 70.8. in initio.

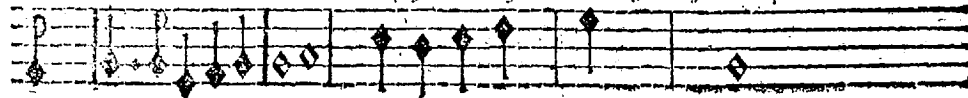


In secundo libro.

13.5.5. 17.1.8. 18.4.1. 21. Caves fiat 26.2.13. 39.3.29 58.4. in init. 59.12.1. 60. 11.14. ib.12.17. inf.



61.5.20.68 6.1. dele 72.2. infere 80.7. post n.20. infere 81.10.13. 83.1. nota prima





L I S I Æ ,

Valentin. Am Ende excudebat,

ANNO,

M. D C. X I I.



